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DIDO AND AENEAS

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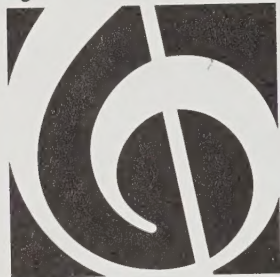
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DIDO AND AENEAS

HENRY
PURCELL

Edited and arranged by
EDWARD J. DENT

VOCAL SCORE

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OXFORD UNIVERSITY PRESS



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DIDO AND AENEAS

An Opera by
HENRY PURCELL

newly edited by
EDWARD J. DENT

OXFORD UNIVERSITY PRESS

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UNIVERSITY OF TORONTO

PREFACE

THE researches of Mr W. Barclay Squire, to whose learning and enthusiasm all students of Purcell are profoundly indebted, have clearly established that the opera 'Dido and Aeneas' was composed and first performed about the year 1689. The first production took place at a school for girls kept by Josias Priest in Chelsea, the work having been expressly written and composed for his pupils. Singing, dancing, and acting were in those days important items in the education of both boys and girls in English schools; even during the Commonwealth, when the public theatres were closed, there seems to have been no objection made to dramatic and musical performances of this kind. Priest, like various other schoolmasters, was a dancing-master, and closely connected with the theatres. As far as is known, the opera was never put on the stage again until 1895, when the bicentenary of the composer's death was celebrated by a performance given by students of the Royal College of Music under the direction of the late Sir Charles Stanford.

Nothing positive is known about the details of the original performance beyond the fact that a prologue by Thomas D'Urfey was spoken by one of the pupils at Priest's school, Lady Dorothy Burke. It has been suggested that Purcell himself took one of the parts, but it is much more probable that he directed the performance at the harpsichord in accordance with the usual custom of the time. It is clear from the earliest and most complete manuscript score of the work that all the characters except Aeneas were probably represented by girls of the school, and that other pupils sang the treble parts of the choruses. The alto, tenor, and bass parts of the choruses were probably sung by men from outside, perhaps lay-clerks from Westminster Abbey or singers from a theatre. The part of Aeneas is written in the tenor clef, all the other solo parts being written in the treble clef, and it differs notably from the other chief parts in that Aeneas has not a single song, his part being entirely limited to recitative.

'Dido and Aeneas' has sometimes been described as the first English opera. This is not strictly true; it is not even true to say that it was the first English opera which was sung from beginning to end. The first English opera was 'The Siege of Rhodes' (1656), of which not a note of the music has survived. The next important landmark in English operatic history is 'Psyche' (1673), by Thomas Shadwell and Matthew Locke, in which the action is carried on partly in music and partly in spoken dialogue. The first English musical drama which was all sung was 'Venus and Adonis', by John Blow. This work, which is described as a masque, is in reality a complete opera. It was performed privately at the Court of Charles II; its date cannot be settled accurately, but it was probably given a few years before 'Dido and Aeneas'. A comparison of the two works shows clearly that Purcell took Blow's opera as a model for his own.

Since 1895 'Dido and Aeneas' has had several performances, chiefly by amateurs, which have proved that even when represented with the humblest resources Purcell's music has a dramatic poignancy and beauty which is not surpassed, if indeed it even be equalled, in the more famous works of Gluck. It is pre-eminently a work for the stage, and its full force can only be experienced in dramatic representation.

During the period that elapsed between the first and its second performances, 'Dido and Aeneas' was occasionally given as a cantata. Early in

the eighteenth century a concert version was made of the score, and owing to the fact that the autograph manuscript disappeared at a very early date, and that the earliest manuscript now known was apparently lost until about the middle of the nineteenth century, considerable confusion has taken place. Several manuscripts exist of the eighteenth-century concert version, in which the dramatic dances and some of the finest recitatives were omitted, the solo parts re-arranged for voices of different and often unsuitable kinds, and the whole of the music subjected to a revision in order to bring Purcell's melody and harmony more into line with that of Handel and his contemporaries. It was this concert version that was printed by the Musical Antiquarian Society in 1841, and this edition formed the basis of the edition brought out by the late Dr W. H. Cummings in 1887, in vocal score and in full score, as one of the Purcell Society's volumes, in 1889. Dr Cummings had fortunately discovered a much earlier manuscript of the opera in the library of Sir Frederick Ouseley, now at St Michael's College, Tenbury, and was able to supply from this source the missing numbers. Dr Cummings's intimate knowledge of Purcell's style and his own artistic intuition further led him to restore, on the basis of the Tenbury manuscript, several characteristic turns of phrase which the eighteenth-century revisers had altered to suit their own taste. But he seems to have overrated the value of the concert version, perhaps because at the time when he edited the opera there was little or no idea of its ever being put on the stage again, and hardly did justice to his own artistic judgment.

The present edition is the result of a fresh collation of the available manuscripts. A manuscript score which was in Dr Cummings's own possession cannot now be traced, but the separate parts of which he speaks in his preface have been placed at my disposal by the kindness of his son, Mr Arthur Cummings, to whom I take this opportunity of expressing my warmest thanks. These parts represent the concert version. The Tenbury score, for permission to use which I desire to thank the authorities of St Michael's College, is the main authority for the present edition. In preparing it I have always kept the stage in view, and have therefore been glad to restore various small passages which serve to join one movement on to the next without break, as well as many very characteristic peculiarities of melody, harmony, or rhythm. The pianoforte part here printed is a simple transcription of Purcell's string parts where the strings are employed; it also incorporates considerable portions of a new harpsichord part founded on Purcell's bass, which for the most part is without any figures. This harpsichord part has been treated with considerable freedom in view of stage performance, but no alteration of the original harmony has been made. In the air and chorus, 'Thanks to these lonesome vales' (Act II), I have followed Dr Cummings in alternating the solo and chorus; in the manuscript the solo is first sung in its entirety and the chorus then repeats it, as in several other cases. To Herr Hermann Scherchen of Frankfurt I am indebted for the ingenious suggestion that the next air, 'Oft she visits', might be appropriately and conveniently assigned to Dido instead of to an 'Attendant' who takes no further part in the drama.

In preparing this edition of 'Dido and Aeneas' I have been greatly indebted to the kind help of Mr Gerald Cooper.

EDWARD J. DENT

DIDO AND AENEAS

A few suggestions are here offered to schools and amateur societies. The general scheme of production must depend on local resources and producers can use these suggestions as they think fit. Attention is also drawn to a few special musical difficulties.

COSTUMES. Classical are cheapest and easiest; purely fantastic and imaginary (no period) might be effective if good; the most appropriate are 17th century—the heroic figures with plumes and helmets ('baroque-classical') and courtiers in Charles II dresses. Witches, etc., must *not* be supernatural-looking; the chorus of witches (including the three soloists) are the same people as those who sing with the sailors in the last act—the slum population of the harbour at Carthage. The men should be beggars in rags, madmen, cripples, deformities, etc., and the women, young and old, as disreputable as possible.

In the second scene they should be so lighted as to look more fantastic.

There is no need to dress the whole chorus as sailors in Scene 4; the solo singer and the dancers are sufficient as a minimum.

CHORUS. It is best to divide the chorus into two separate groups. Group I sing courtiers in Scenes 1 and 3. Group II sing witches and crowd in Scenes 2 and 4. This saves changing dresses. Group I sing the echo behind the scenes in Scene 2. In the last part of Scene 4 both groups should join to sing 'Great minds' and 'With drooping wings'.

DANCERS. If possible have a number of people who dance and do not sing. They will be wanted in all the scenes. Time in changing dresses will be saved if the dancers can be divided into two groups like the singers.

SCENE I.—DIDO'S COURT. Dido is completely serious and sincere. The chorus are worldly and frivolous, polite and affected. Belinda is half-way between the two, sometimes spokeswoman of the chorus, at other times (Scene 4) Dido's faithful friend.

Dido sits dejected while Belinda tries to cheer her. This scene rather quiet in style.

Song. Dido leaves her chair and comes down to front, talking to Belinda and ignoring chorus. Ends sitting; Belinda rather behind her chair consoling her; during final symphony for violins Dido should express emotion corresponding to musical climax (high *Ab* of violin).

Recit. At change to quick time Belinda turns towards chorus explaining to them the political advantage of a marriage between Dido and Aeneas. Chorus responds with joy at the prospect of a royal wedding and all the festivities. This chorus must sound very cheerful in spite of the minor key.

Recit. All this is *one piece of music*, and like *all* Purcell's recitatives must be sung on a basis of *strict time*; but once the strict rhythm is secured, all sorts of liberties within it can be taken.

'*Fear no danger*'. This can be shortened if necessary; but at full length it affords great opportunities for a procession of Aeneas and suite. They may bring gifts to Dido. Dancing women leading them on; very small children as Cupids; men with spears in the background.

By the end of the chorus Aeneas should be kneeling before Dido.

Recit., 'See, see your royal guest'. Belinda must sing this and similar phrases as if she were blowing a call on a trumpet—strict time and rather hard, brilliant tone.

Aeneas rises. He and Dido gaze fondly at each other.

'Cupid only'. Softly and almost whispered; court gossip. Chorus frivolous and amused amongst themselves.

Aeneas more impassioned; Dido still controlling her feelings.

Chorus, 'To the Hills'. Here chorus take the foreground. Dido may lead Aeneas in stately fashion to another part of the stage where he can sit by her. At 'Go revel' the Cupids may dance before Dido and Aeneas, and throughout the chorus there should be movements, especially where the singers rest.

The Triumphant Dance is effective with men with spears leading the rest to the hunting party; at the end they come up to Dido and Aeneas, who rise suddenly, take their spears, and follow the rest off the stage with striding and resolute steps, as if they had suddenly made up their minds.

All the choruses can be accompanied by dances. The whole opera may well be treated in the spirit of ballet.

SCENE 2. Introduction should suggest a storm; the soft passages not gentle but with vivid *sforzandos* and a sense of shudder. Sorceress alone on the stage, gradually becoming visible in the darkness; stands quite still. Strict time; rather slow; words very distinct and horrible.

'Appear, appear!' Witches come gradually in, almost unseen. Bass phrase C F E \flat D C' B \flat should enter at decidedly quicker tempo. All entries to be taken up very smartly, almost before their time.

'Harm's our delight' with a sudden burst of breathless energy. (One beat in a bar.)

The chorus are always wildly excited and undisciplined. But the Sorceress has complete control over them, and a mere look or gesture of hers reduces them to cowering terror and motionless silence. This look or gesture comes with the entry of the string chord. 'The Queen of Carthage' almost spoken more than sung, but in the strictest time. 'Deprived of life' this more sung; the Sorceress lets her emotions go and may expand on her high notes.

'Ho ho ho', pick it up *at once* without waiting. Pace of a Beethoven scherzo. This is very difficult; chorus had better not shift their places, but should appear excited, waving arms, etc., some standing.

'Ruin'd ere the set'. Chord very decided; Witches very harsh and excited. 'Tell us, tell us' hurry on; 'how', hold this back. 'Shall this be done' slower, but strict rhythm; chords on pianoforte very firm.

Sorceress brings in strings with gesture of control. Speaks softly, but very clearly, explaining the plot. 'The Queen and he . . .' she seems to see a vision—the chorus are hypnotized into seeing it too—tense stillness. Triplet chords very distinct but not hacked. Chorus absolutely tense and motionless, as if seeing vision until bass quavers D C B \flat , where it ends, and the tension is relaxed—all attention on the Sorceress again. 'Charge him sail' hold back a little—very firm and decided.

'Ho ho ho' bursts wildly in as before, *no waiting*. Where 'Ho ho ho' is marked *p* it must not relax, but be spiteful and snarling.

Duet. Change of mood. 'Now we must get to business, there's a lot to do'. The two witches should have harsh voices. During the duet sung in front, the chorus, directed by the Sorceress, bring the cauldron to the middle of the stage. Some cluster round it, others bring ingredients. The false Mercury is prepared. He may rise from the cauldron or be brought in as a dummy (real person) and dressed up as Mercury. This must be finished by the end of the duet. '*In our deep vaulted cell*'. Chorus form a ring. At first they do not notice the echoes. (The echoes should be sung by a full chorus a long way behind, singing fairly loud. This wants careful rehearsal. Don't have four solo voices—they don't sound like an echo and they generally sing out of tune.) Gradually they begin to notice them and take pleasure in them, as if they were spirits answering them. At return of theme (page 44) the chorus dance slowly round 'widdershins', i.e., the wrong way to the sun, holding hands, and at the end of each phrase stop to listen to the echoes; or they may stand and sing, and move during the echoes. At end, clear off to sides leaving stage to the dancers for the Echo Dance. The Echoes are danced by shadowy forms at the back, or seen as shadows on a cloth (dancers behind cloth and light behind them—this is most effective).

It is very difficult to get all this (two orchestras) exactly together, but it is worth while taking endless trouble to secure the right balance. Don't leave it to the last rehearsal.

SCENE 3. Clearing in a forest. The fountain or spring of Diana in a conspicuous place. Chorus may enter, led by Belinda, or be discovered grouped, resting after hunting. Dido with Aeneas. Dido silent and troubled.

Song, '*Oft she visits*' preferably sung by a woman, *not* Dido. During the song everybody in turn goes to the spring and drinks ceremonially as an act of thanksgiving to Diana. A point must be made when Dido and Aeneas drink and look at each other. During the Symphony after the song there may be a dance of women, or it is easier to arrange a procession of men bearing trophies of the chase, ending with the boar's head to which the next recitative alludes. Aeneas draws Dido's attention to it. She ignores it, noticing only the approaching storm. She rises in great perturbation as the storm breaks. Lightning on the repeated chord of D—storm increasing. The chords *not tremolo*, but separated and very harsh.

'*Haste, haste*'. Belinda must start off *at once* in a great hurry, *no waiting*. She is here chorus leader; chorus hastily putting on cloaks, etc. The impression of a sudden downpour must be given. It may be convenient to repeat the movement *by orchestra alone*, going back to chorus entry (p. 58) to third beat of last bar page 60. This gives the chorus time to get off the stage, Dido last with Aeneas.

Just as Aeneas is leaving the stage the Spirit suddenly appears (on the cadenza page 61) and stands still; Aeneas leaves Dido (who goes out) and faces the Spirit. All very firm and decided (strict rhythm) until the Spirit vanishes.

Pause on E major chord can be held as long as required for Aeneas to take a step or two towards the front so as to show change of mood and style. '*Yours be the blame*' great *crescendo*, change from 'despair' to 'blasphemy'; then gradual slowing down to end; this requires careful study to get requisite dignity and sense of ending to the act.

SCENE 4. The Harbour. Night. Ships in background; a tavern and lights. Curtain can rise at beginning of music or later; sailors and crowd of population dancing, drinking, embracing, etc. Complete contrast to all previous scenes; a picture of rough popular English life.

Sailor's Song. Mind the B \flat on first beat of bar 8, page 65. There may be a temptation to sing C. B \flat is right in spite of the harmony. *Chorus:* note that tenors start the tune which sopranos imitate.

Sailors' Dance. Men only—show dance to amuse the crowd on the stage. Chorus should applaud and cheer during the two bars after the last repeat. (This will probably be encored.)

Sorceress and Witches emerge from the crowd and come right forward. There must be no attempt to keep them half visible or at the back, or the effect will be lost. Very biting in style and sharply accentuated. 'Our plot has took' second time (middle of page 70), they may turn towards chorus who gradually crowd round listening.

'Our next motion', care must be taken not to let the action down here. Sorceress in middle gleefully explaining to the crowd that they have still more devilries ahead. Crowd more and more excited until they burst wildly (*at once*, no waiting between movements in all this episode) into the 'revolutionary chorus' 'Destruction's our Delight'.

Chorus clear off. Dance of Witches and Sailors. *Allegro* 4/4. The Sorceress makes great gestures as if summoning someone and giving orders. Violins very hard and energetic as if saying: 'You little devil, come along, come along, come along!' A ragged child appears and is given a lantern like a slum will-o-the-wisp. *Vivace* 3/4. Two girls appear, led by the child, and dance invitingly. Two sailors appear, seize the girls and dance violently; two more sailors try to take the girls; the others are jealous, draw knives and fight.

Allegro con spirito 2/2. The girls run off screaming and fetch the chorus—general tumult, all clearing off at the end.

The three movements can be repeated or not, as desired; the last one must make as much noise as possible.

Dido and Belinda approach, perhaps heavily cloaked and rather timidly, as if it took great courage to come to such a neighbourhood. The stage is now empty. The first bass G (p. 76) can be held alone if more time is required, and the semiquavers taken quite slowly and freely; if necessary Dido can start singing *after* the chord of the second line, instead of before, but once started, she must go on in strict rhythm.

Aeneas comes from the ships in time to be ready and visible when Belinda points him out; he must be level with Dido when he starts to sing. Slight pause, if necessary, for a step forward between 'Aeneas do?' and 'How?' From here very strict rhythm.

This recitative must not be *hustled*, but if rigidly strict rhythm is kept up without break, it can be taken slow enough to give dignity, and the actual pace varied according to the expression.

'Away, away!' can be sung freely but very passionately. Exit Aeneas to the ships. Chords of G minor must be prolonged to give Dido time to change mood and position. Start fresh on chord of D minor (*più lento*).

Here the stage situation is difficult to manage and depends on resources. If there is scenery, it is advisable to drop a curtain to shut off the ships and taverns, etc., at end of page 80, providing a neutral dark background. The important thing is to secure a complete change of mood in the stage.

Chorus may enter during recitative, dressed in cloaks which will make them all look more or less alike as mourning figures. Contrast of groups I and II here ceases.

If chorus enter they should come to the front and conceal Dido and Belinda behind; this allows for a couch or bier to be arranged behind; chorus then divide to sides discovering Dido on bier preparing to die, assisted by Belinda.

If preferred, full chorus may sing '*Great Minds*' unaccompanied off stage, invisible; but this can only be done when there is a complete chorus with men's voices too, and a full body of sound.

Dido had better stab herself at end of song where strings reach G, *forte*, and die slowly during following bars.

Final chorus sounds well unaccompanied, but only when the chorus is safe not to lose pitch. Singers may form processions round stage, but best keep very restrained movements; dancers may bring in roses, etc., and form groups, with or without Cupids.

End either with full stage, all forming a picturesque group, or let chorus retire during last bars and leave body of Dido alone on bier, watched by Cupids.

NOTE

Dido and Aeneas is also published in the following editions:

Choruses only: Staff 3/6 each. *Solfa on hire only*

Female Choir Edition (choruses arranged in three parts) 2/3

School Edition (choruses arranged in two parts) 2.-

Score and Parts for Strings and Cembalo are available on hire

The purchase of vocal scores and choruses does not confer the right to public performance, for which permission in the United Kingdom must be obtained from the Oxford University Press.



DRAMATIS PERSONAE

DIDO, OR ELISSA, QUEEN OF CARTHAGE	-	-	-	-	-	-	Soprano
BELINDA, A LADY IN WAITING	-	-	-	-	-	-	Soprano
FIRST WOMAN	-	-	-	-	-	-	Soprano
SECOND WOMAN	-	-	-	-	-	-	Mezzo-Soprano
SORCERESS	-	-	-	-	-	-	Mezzo-Soprano
FIRST WITCH	-	-	-	-	-	-	Soprano
SECOND WITCH	-	-	-	-	-	-	Soprano
SPIRIT	-	-	-	-	-	-	Soprano
AENEAS, A TROJAN PRINCE	-	-	-	-	-	-	Tenor or High Baritone
A SAILOR	-	-	-	-	-	-	Tenor

Chorus of Courtiers and People, Witches, and Sailors

DIDO AND AENEAS

Overture

Lento

Piano

p sempre legato

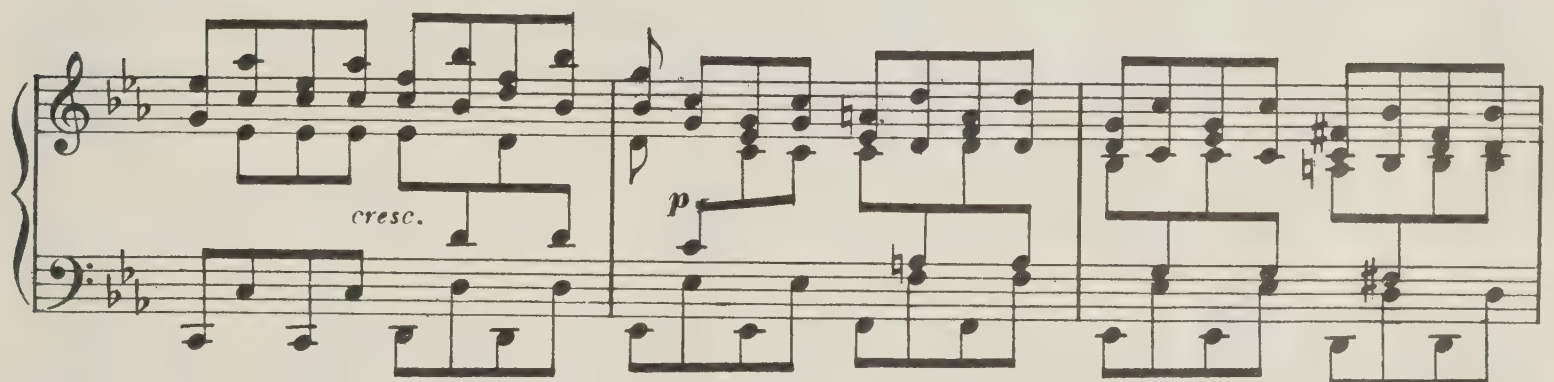
Allegro moderato



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of chords and arpeggiated figures. Dynamics include *p* (piano) and *f* (forte). A fermata is present over a chord in the first measure.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. Dynamics include *dim.* (diminuendo) and *f* (forte). A fermata is present over a chord in the first measure.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. Dynamics include *cresc.* (crescendo) and *p* (piano). A fermata is present over a chord in the first measure.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. Dynamics include *sempre cresc.* (sempre crescendo) and *ff* (fortissimo). A fermata is present over a chord in the first measure.



Fifth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. Dynamics include *mf* (mezzo-forte). The system includes first and second endings, marked with "1." and "2." respectively. A fermata is present over a chord in the first measure.

Act I

Akt I

STAND

Scene—The Palace. Enter Dido, Belinda and Train.

Palast. Dido, Belinda und Gefolge.

1

Allegretto

BELINDA

p

Shake _____ the cloud from off your
Lass _____ die Stir - ne - hei - ter

Piano

p

brow, Fate your wish-es does al-low: Em-pire grow-ing, plea-sures
sein, Glück - lich ist - das Schick - sal Dein: Gröss - re Macht Dir lust - voll

cresc. *f*

cresc.

flow - - - ing, For - tune smiles and so should you. Shake _____
lacht - - - hier, Oh, be - kla - ge nie Dein Los. Lass _____

dim. *p* *f*

dim. *p* *cresc.*

_____ the cloud from off your brow, Shake _____ the cloud from off your
_____ die Stir - ne hei - ter sein, Lass _____ die Stir - ne hei - ter

p

2

brow.
sein.

CHORUS

p

Ban - ish sor - row, ban - ish care, Grief should ne'er ap - proach the -
 Fort mit Sor - gen, fort mit Leid, Schön - heit sei da - von - be -

p

Ban - ish sor - row, ban - ish care, Grief should ne'er ap - proach the
 Fort mit Sor - gen, fort mit Leid, Schön - heit sei da - von - be -

p

Ban - ish sor - row, ban - ish care, Grief should ne'er ap - proach the
 Fort mit Sor - gen, fort mit Leid, Schön - heit sei da - von be -

p

Ban - ish sor - row, ban - ish care, Grief should ne'er ap - proach the
 Fort mit Sor - gen, fort mit Leid, Schön - heit sei da - von be -

*p**cresc.**p*

fair, Ban - ish sor - row, ban - ish care, Grief — should ne'er ap - proach, should ne'er ap -
 freit, Fort mit Sor - gen fort mit Leid, Sei — da - von be - freit, ja Schönheit

*cresc.**p*

fair, Ban - ish, ban - ish care, ban - ish sor - row, Grief should ne'er, should ne'er ap -
 freit, Fort, — mit Leid, fort — mit Leid, — die Schön - heit sei da -

*cresc.**p*

fair, Ban - ish sor - row, ban - ish, ban - ish care, Grief should ne'er ap - proach, should ne'er ap -
 freit, Fort mit Sor - gen fort mit Leid, — Schön - heit, Schön - heit sei da -

*cresc.**p*

fair, Ban - ish sor - row, ban - ish, ban - ish care, Grief — should ne'er ap -
 freit, Fort mit Sor - gen fort mit Leid, — Schön - heit sei da -

*cresc.**p*

-proach the fair, grief should ne'er ap - proach the fair.
Sei be - freit, Schön - heit sei da - von be - freit.

-proach the fair, grief should ne'er, should ne'er ap - proach the fair.
- von be - freit, Schön - heit sei da - von, da - von be - freit.

-proach the fair, grief should ne'er, should ne'er ap - proach the fair.
- von be - freit, Schön - heit sei da - von, da - von be - freit.

-proach the fair, grief should ne'er ap - proach the fair.
- von be - freit, Schön - heit sei da - von be - freit.

pp

3 Andante, non troppo lento

DIDO *p*

Ah, ah, ah, Be - lin - da, I am -
Ah! ah! ah! Be - lin - da, mei - ne -

pp *sempre molto legato*

(il basso cantabile)

prest with tor - ment, Ah, ah, ah, Be -
Qual sa - gen muss ich: Ah! ah! ah! Be -

- lin - da, I am prest with tor - ment not to be con-fest,
 - lin - - da mei - ne Qual sa - gen muss ich, muss ich Dir ein-mal,

cresc. Ah, ah, ah, Be-lin-da, I am prest with
 Ah! ah! ah! Be-lin-da, mei-ne Qual sa-gen
dim.

tor - ment, Ah, ah, ah, Be - lin - da, I am
 muss ich, Ah! ah! ah! Be - lin - da, mei - ne
cantabile pp

prest with tor - ment not to be con-fest;
 Qual sa - gen muss ich muss ich Dir ein mal,

un poco agitato

Peace and I are stran - gers grown, Peace and
Frie - de ist schon längst — mir — fern, Frie - de

cresc.

I are stran - gers, stran - gers grown, I lan - -
ist schon längst — mir, längst — mir — fern, Mein Kum

mp

- - guish till my grief — is known, I lan - - -
- - mer al - le Welt — soll lern' Mein Kum - - -

f

- - - - - guishtill my grief — is known, Yet
- - - - - mer al - le Welt — soll lern' Doch

legato

un poco marcato

appassionato

would not, yet would not, would not
 ra - ten, doch ra - ten, ra - ten

dim.

have it guess'd.
 soll sie ihn nicht.

dim.

p calmo

Peace and I are stran - gers
 Frie - de ist schon längst mir

p calmo

pp

grown, Peace and I are stran - gers, stran - gers grown.
 fern, Frie - de ist schon längst mir, längst mir fern.

4

pp

STAND

5

Moderato

DIDO

Mine admits of no re-veal-ing.
Da-her meines Kummers Fül-le.

BELINDA

Grief increases by conceal-ing.
Leid wird grösser in der Stille.

Then let me speak:
So hör' mir zu:

Allegretto

the Tro-jan guest in-to your ten-der thought has prest The great-est bless-ing
Dem Gast Aus Tro - ja ganz ge weiht den Sinn Du hast Zum gröss-ten Glück Ge -

cresc. *f*

Fate can give, Our Car-thage to se - cure and Troy re - vive, The great-est
 - schick uns lenkt, Kar-tha - go gleich wie Tro - ja neu ge-schenkt, Zum gröss-ten

bless - ing Fate can give, Our Car-thage to se - cure and Troy re - vive.
 Glück Ge-schick uns lenkt, Kar-tha - go gleich wie Tro - ja neu - ge-schenkt.

Cue:-Troy revive - Troja neugeschenkt

6 CHORUS
 Allegro

When monarchs u - nite, how hap - py their state, They tri - umph at once o'er their
 Wenn Herrscher ver - eint, Wie gross ist ihr Glück, Sie la - chen zu - gleich Ü - ber

When monarchs u - nite, how hap - py their state, They tri - umph at once o'er their
 Wenn Herrscher ver - eint, Wie gross ist ihr Glück, Sie la - chen zu - gleich Ü - ber

When monarchs u - nite, how hap - py their state, They tri - umph at once o'er their
 Wenn Herrscher ver - eint, Wie gross ist ihr Glück, Sie la - chen zu - gleich Ü - ber

When monarchs u - nite, how hap - py their state, They tri - umph at once o'er their
 Wenn Herrscher ver - eint, Wie gross ist ihr Glück, Sie la - chen zu - gleich Ü - ber

foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.
Feind und Ge-schick, Sie la-chen, sie la-chen zu - gleich Ü - ber Feind und Ge - schick.

foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.
Feind und Ge-schick, Sie la-chen, sie la-chen zu - gleich Ü - ber Feind und Ge - schick.

foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.
Feind und Ge-schick, Sie la-chen, sie la-chen zu - gleich Ü - ber Feind und Ge - schick.

foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.
Feind und Ge-schick, Sie la-chen, sie la-chen zu - gleich Ü - ber Feind und Ge - schick.

7 Moderato

DIDO *f*
 Whence could so much virtue spring? What storms, _____ what battles did he
Vontap-fren Ahnen er ent-sprang Von Sturm, _____ von Schlachtentont sein

f *cresc.*

sing? An-chises' va - - - lour mix'd with Ve-nus' charms, How soft, how
Sang! An-chises' Stür - - - ke mit der Ve-nus' Mild' Wie sanft, wie

dim. *p*

cresc. risoluto **f** BELINDA

soft— in peace, and yet how fierce, ——— how fierce in arms! A tale so
 sanft— als Freund, und doch wie hart ——— in seiner Waf-fen schild! Ein starkes

strong and full of woe might melt — the rocks as well as you. What
 Lied, so voller Schmerz Er - greift — die Stei - ne wie dein Herz. Kein

f DIDO

stubborn heart un-mov'd could see Such distress, such pi - e - ty? Mine with
 hart Ge-müt er blicket ohn Gewinn Solches Leid, solch from - men Sinn. Da mich

p

storms ——— of care — opprest, I taught to pi - ty the dis -
 Leid ——— und Sor - ge berührt, Hat mich das Mit - leid stets ge -

-trest, Mean wretch-es' grief can touch, So soft, so sen-si-ble my
 -führt. Auch Ar - mer Leid ich fühl', So sanft, Empfindung ihm ge -

breast, But ah, but ah, I fear I pi-ty his too much.
 bührt: Doch ach! doch ach! ich fürcht', mein Mitleid ist zu viel.

p

pp

8 Vivace
 BELINDA

mf

SECOND WOMAN

Fear no dan - ger to en - sue, The he-ro loves as well as you.
 (ZWEITE FRAU) Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

mf

p

Fear no dan - ger to en - sue, The he-ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

p

Ev - er gen - tle, ev - er smi - ling, And the cares of life be - gui - ling,
 Vol - ler Froh - sinn, im - mer hei - ter, Kummern Sor - gen ihn nicht wei - ter,

f Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

p Cu - pids strew your path with flowers Gather'd from E - ly - sian bowers.
 A - mor streut den Pfad mit Blü - ten Die sie im E - ly - sium hü - ten.

p Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

Cue:- The hero loves as well as you- Dein Held liebt Dich so wie Du ihn
 During the Chorus enter Aeneas with his train

9

Aeneas mit seinem Gefolge

CHORUS 1st time *mf*, 2nd time *p*

Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

p
 Ev - er gen - tle, ev - er smi - ling, And the cares of life be - guil - ing,
 Vol - ler Froh - sinn, im - mer hei - ter, Kummern Sor - gen ihn nicht wei - ter,

p
 Ev - er gen - tle, ev - er smi - ling, And the cares of life be - guil - ing,
 Vol - ler Froh - sinn, im - mer hei - ter, Kummern Sor - gen ihn nicht wei - ter,

f

Fear no dan - ger to en - sue, The he - ro loves as well as you.
Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn

f

Fear no dan - ger to en - sue, The he - ro loves as well as you.
Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn

f

Fear no dan - ger to en - sue, The he - ro loves as well as you.
Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn

f

Fear no dan - ger to en - sue, The he - ro loves as well as you.
Fürcht' nicht dass Ge - fahr er - schten, Dein Held liebt Dich so wie Du ihn

Cu - pids strew your path with flowers Gath - er'd from E - ly - sian bowers.
A - mor streut den Pfad mit Blü - ten Di sie im E - ly - sium hü - ten.

Cu - pids strew your path with flowers Gath - er'd from E - ly - sian bowers.
A - mor streut den Pfad mit Blü - ten Di sie im E - ly - sium hü - ten.

rall

ff

Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

ff

Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

ff

Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

ff

Fear no dan - ger to en - sue, The he - ro loves as well as you.
 Fürcht' nicht dass Ge - fahr er - schien, Dein Held liebt Dich so wie Du ihn.

ff

10

Moderato

Cue:— The feeble stroke of Destiny
 Vor schwachen Schicksals Schlag und Lied

BELINDA

See, see, your royal guest ap-pears; How god-like is the form he
 Sieh, sieh, Ae - ne-as dort er-scheint, Ein Mensch in Schönheit Gott ver -

mf

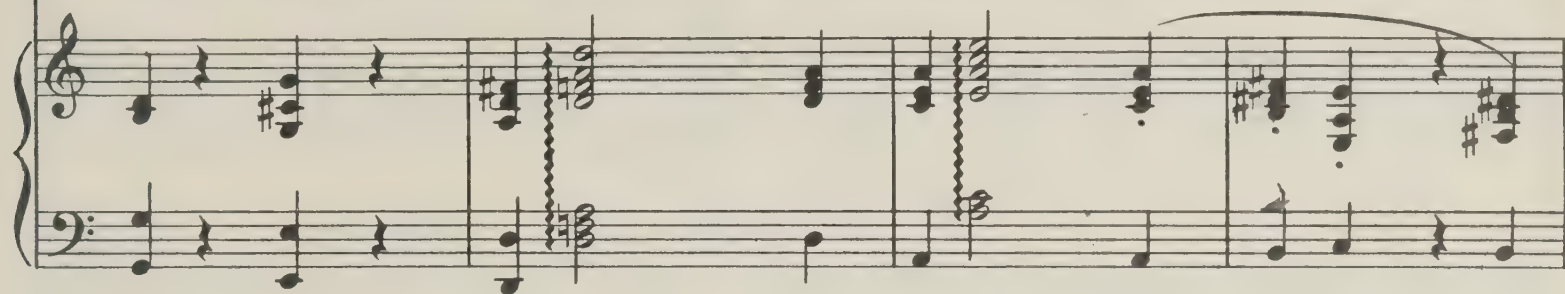
AENEAS

bears! When, when, roy-al fair, shall I be blest With cares of
 -eint! Wann, wann, Schönste Du wird mir ge - schenkt Die Sorg' um

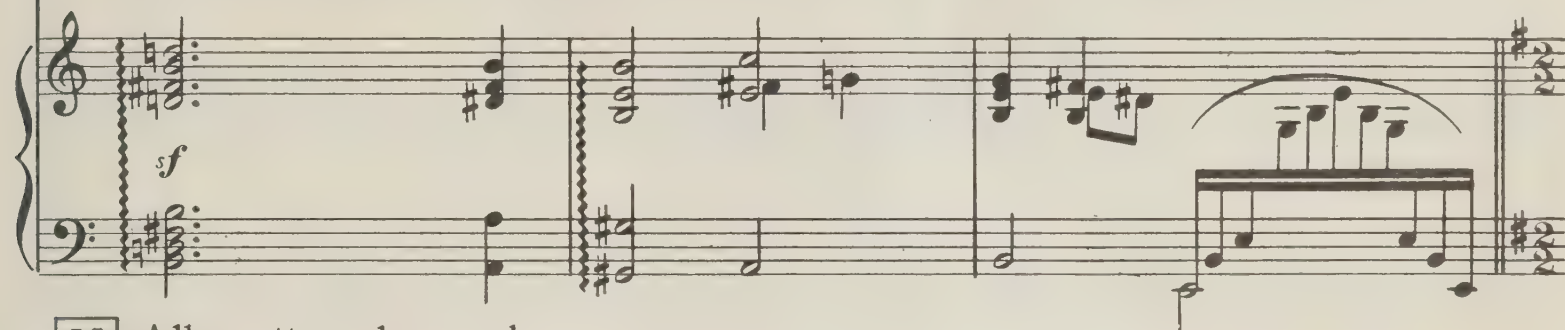
DIDO

AENEAS

love and state dis - tress? Fate forbids what you pursue. Ae-ne-as has no fate but you.
 Dich und die Dein Reich bedrängt? Schicksal hindert Dich und mich. Ae-ne-as kennt kein Los als Dich.

*cresc.**f*

Let Di-do smile, and I'll de - fy The fee - ble stroke of Des - ti - ny.
 Wenn Di-dolacht, bin ich ge - feit Vor schwach - en Schick - sals Schlag und Leid.

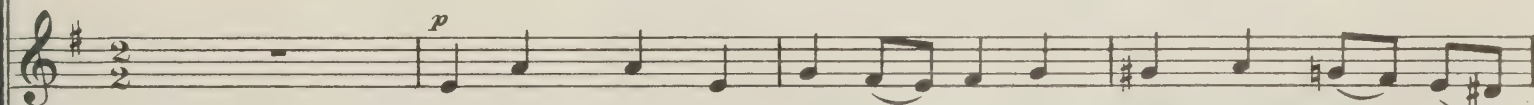


11 Allegretto scherzando

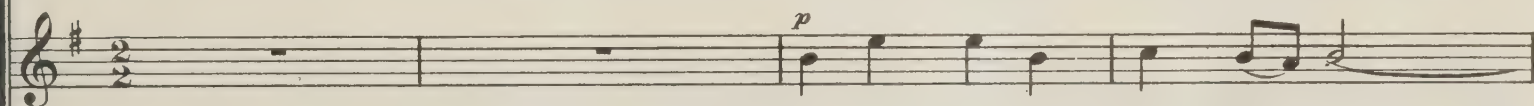
CHORUS

(CHOR)

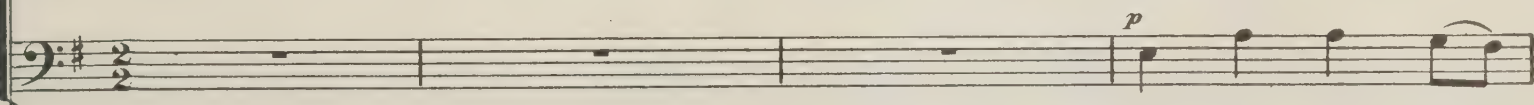
Cu - pid on - ly throws the — dart — that's dread - ful, dread - ful, dread - ful,
 A - mor ein - zig wirft den — Pfeil, — Der töt - lich, töt - lich, töt - lich,



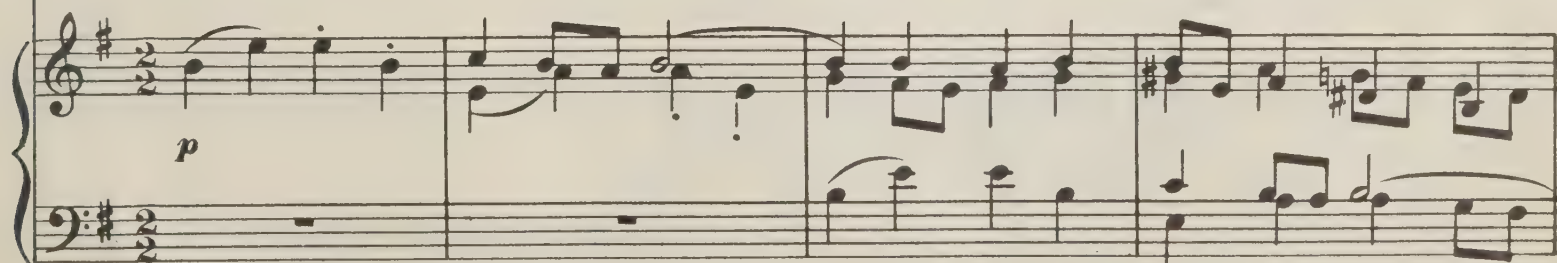
Cu - pid on - ly throws the — dart that's dread - ful, dread - ful, —
 A - mor ein - zig wirft den — Pfeil, Der töt - lich, töt - lich,



Cu - pid on - ly throws the — dart —
 A - mor ein - zig wirft den Pfeil, —



Cu - pid on - ly —
 A - mor ein - zig —



Cu - pid on - ly throws the dart that's dread-ful to a war - rior's heart, that's
 A - mor ein - zig wirft den Pfeil, Der töt - lich für des Krieg - ers Heil, der

dread-ful, Cu - pid on - ly throws the dart, on - ly throws the dart that's
 töt - lich, A - mor ein - zig wirft den Pfeil; ein - zig wirft den Pfeil, der

Cu - pid on - ly throws the dart that's
 A - mor ein - zig wirft den Pfeil, Der

throws the dart that's dread - ful, dread - ful, Cu - pid on - ly throws the dart that's
 wirft den Pfeil, Der töt - lich, töt - lich, A - mor ein - zig wirft den Pfeil, der

dread - ful to a war - rior's heart, And she that wounds, and she that wounds can
 töt - lich für des Krieg - ers Heil, Und nur die Lieb' und nur die Lieb', nur

dread - ful to a war - rior's heart, And she that wounds, and she that wounds can
 töt - lich für des Krieg - ers Heil, Und nur die Lieb' und nur die Lieb', nur

dread - ful to a war - rior's heart, And she that wounds, and she that wounds can
 töt - lich für des Krieg - ers Heil, Und nur die Lieb' und nur die Lieb', nur

dread - ful to a war - rior's heart, And she that wounds, and she that wounds can
 töt - lich für des Krieg - ers Heil, Und nur die Lieb' und nur die Lieb', nur

on - ly, — on - ly cure — the smart, can on - ly, — on - ly cure the smart.
 Sie kann trös - ten mich in Eil, nur Sie kann trös - ten mich in Eil.

on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.
 Sie kann trös - ten mich in Eil, nur Sie kann trös - ten mich in Eil.

on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.
 Sie kann trös - ten mich in Eil, nur Sie kann trös - ten mich in Eil.

on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.
 Sie kann trös - ten mich in Eil, nur Sie kann trös - ten mich in Eil.

12 Moderato
 AENEAS

If not for mine, for em-pire's sake, Some pi - ty on your
 Ist's nicht für mich, sei's für Dein Reich, Dem Lie - ben - den Dein

p *teneramente*

lo - vertake; Ah, ah, make not in a hope - - less fire A he - ro
 Herz erweich! Oh, oh, lass mich nicht im Feu - - er stehn Ohn' Hoff - nungs -

Animato

BELINDA

fall _____ and Troy once more ex-pire!
 -strahl — und wie - der — Tro - ja un - ter - gehn. Pur - Die

piano *forte*
 - sue thy con - quest, Love, pur - sue thy con - quest, Love, pur -
 Lie - be hat ge - siegt, die Lie - be hat ge - siegt, sie

- sue, pur-sue, _____ pur - sue thy conquest, pur - sue thy con-quest, Love, Pur -
 hat ge - siegt, ja, ja, die Lie-be, die Lie-be hat ge - siegt. Die

piano *forte*
 - sue thy conquest, Love, pur - sue thy conquest, Love, pur - sue, pur-sue, _____ pur -
 Lie-be hat ge - siegt, die Lie-be hat ge - siegt, sie hat ge - siegt, _____ ja,

- sue thy conquest, pur - sue thy con - quest, Love. Her eyes confess the flame, her
ja, die Lie-be, die Lie-be hat ge - siegt. Sie blickt das Feu-er selbst, sie

eyes con-fess the flame her tongue de - nies, Her eyes con-fess the
blickt das Feu - er das ihr Wort er - stickt, Sie blickt das Feu - er

flame, her eyes con-fess the flame her tongue de -
selbst, sie blickt das Feu - er das ihr Wort er -

- nies. Pur - sue thy con - quest, Love, pur - sue thy con - quest,
- stickt. Die Lie - be hat ge - siegt, 'die Lie - be hat ge -

Love, pur - sue, pur - sue, pur - sue thy con-quest,
- siegt sie hat ge - siegt, ja, ja, die Lie - be,

pursue thy con-quest, Love, pursue thy con-quest, Love.
die Lie-be hat ge - siegt, die Lie-be hat ge - siegt.

13 Allegro CHORUS (CHOR)

To the hills and the vales, to the rocks and the mountains, To the mu - si - cal
Euch Hü - geln und Buchten, Euch Fel - sen und Mat - ten, Euch sang - reich - en

To the hills and the vales, to the rocks and the mountains, To the mu - si - cal
Euch Hü - geln und Buchten, Euch Fel - sen und Mat - ten, Euch sang - reich - en

To the hills and the vales, to the rocks and the mountains, To the mu - si - cal
Euch Hü - geln und Buchten, Euch Fel - sen und Mat - ten, Euch sang - reich - en

To the hills and the vales, to the rocks and the mountains, To the mu - si - cal
Euch Hü - geln und Buchten, Euch Fel - sen und Mat - ten, Euch sang - reich - en

p *cresc.*

groves and the cool sha - dy fountains, Let the tri - umphs, let the
 Schluchten, Euch Quel - len im Schat - ten, Sei die Freu - de, sei die

p *cresc.*

groves and the cool sha - dy fountains, Let the tri - umphs, the tri -
 Schluchten, Euch Quel - len im Schat - ten, Sei die Freu - de, die Freu -

p *cresc.*

groves and the cool sha - dy fountains, Let the tri - umphs, let the tri - umphs, the
 Schluchten, Euch Quel - len im Schat - ten, Sei die Freu - de, sei die Freu - de, die

p *cresc.*

groves and the cool sha - dy fountains, Let the tri - umphs, let the tri - umphs, the
 Schluchten, Euch Quel - len im Schat - ten, Sei die Freu - de, sei die Freu - de, die

f

tri - umphs of love and of beau - ty be shown.
 Freu - de an Lie - be und Schön - heit ge - zeigt.

f

- umphs, the tri - umphs of love and of beau - ty be shown.
 - de, die Freu - de an Lie - be und Schön - heit ge - zeigt.

f

tri - umphs, the tri - umphs of love and of beau - ty be shown.
 Freu - de, die Freu - de an Lie - be und Schön - heit ge - zeigt.

f

tri - umphs of love and of beau - ty be shown.
 Freu - de an Lie - be und Schön - heit ge - zeigt.

p

Let the tri - - - umphs, let the
Sei die Freu - - - de, sei die

p

Let the tri - umphs, the tri - - -
Sei die Freu - de, die Freu - - -

p

Let the tri - - - umphs, let the
Sei die Freu - - - de, sei die

p

Let the tri - umphs, let the tri - umphs, the
Sei die Freu - de, sei die Freu - de, die

f

tri - - - umphs of love and of beau - ty be shown. To the hills and the
Freu - - - de an Lie - be und Schön - heit ge - zeigt. Euch Hü - geln und

f

- umphs, the tri - umphs of love and of beau - ty be shown. To the hills and the
- de, die Freu - de an Lie - be und Schön - heit ge - zeigt. Euch Hü - geln und

f

tri - umphs, the tri - umphs of love and of beau - ty be shown. To the hills and the
Freu - de, die Freu - de an Lie - be und Schön - heit ge - zeigt. Euch Hü - geln und

f

tri - - - umphs of love and of beau - ty be shown. To the hills and the
Freu - - - de an Lie - be und Schön - heit ge - zeigt. Euch Hü - geln und

vales, to the rocks and the mountains, To the mu - si - cal groves and the cool sha - dy
 Buchten, Euch Fel - sen und Mat - ten, Euch sang - reich - en Schluchten, Euch Quel - len im

vales, to the rocks and the mountains, To the mu - si - cal groves and the cool sha - dy
 Buchten, Euch Fel - sen und Mat - ten, Euch sang - reich - en Schluchten, Euch Quel - len im

vales, to the rocks and the mountains, To the mu - si - cal groves and the cool sha - dy
 Buchten, Euch Fel - sen und Mat - ten, Euch sang - reich - en Schluchten, Euch Quel - len im

vales, to the rocks and the mountains, To the mu - si - cal groves and the cool sha - dy
 Buchten, Euch Fel - sen und Mat - ten, Euch sang - reich - en Schluchten, Euch Quel - len im

fountains, Let the tri - umphs, let the tri - umphs of
 Schat - ten, Sei die Freu - de, sei die Freu - de an

fountains, Let the tri - umphs, the tri - umphs, the tri - umphs of
 Schat - ten, Sei die Freu - de, die Freu - de, die Freu - de an

fountains, Let the tri - umphs, let the tri - umphs, the tri - umphs of
 Schat - ten, Sei die Freu - de, sei die Freu - de, die Freu - de an

fountains, Let the tri - umphs, let the tri - umphs, the tri - umphs of
 Schat - ten, Sei die Freu - de, sei die Freu - de, die Freu - de an

love and of beau - ty be shown, Go rev - el, ye Cu - pids, go
 Lie - be und Schön - heit ge - zeigt. Nun schwärmt, A - mo - ret - ten, nun

love and of beau - ty be shown, Go rev - el, ye
 Lie - be und Schön - heit ge - zeigt. Nun schwärmt, A - mo -

love and of beau - ty be shown, Go rev - el, ye Cu - pids, go rev - el, go
 Lie - be und Schön - heit ge - zeigt. Nun schwärmt, A - mo - ret - ten, nun schwär-met, nun

love and of beau - ty be shown, Go rev - el, go rev - el, ye Cu - pids, go
 Lie - be und Schön - heit ge - zeigt. Nun schwärmt, A - mo - ret - ten, nun schwär-met, nun

cresc.

cresc. rev - el, go rev - el, ye Cu - pids, go rev - el, the day is your own.
 schwär-met, nun schwärmt, A - mo - ret - ten, nun schwär-met, und bleibt uns ge - neigt.

cresc. Cu - pids, go rev - el, go rev - el, ye Cu - pids, the day is your own.
 - ret - ten, nun schwär-met, nun schwärmt, A - mo - ret - ten, und bleibt uns ge - neigt.

f rev - el, ye Cu - pids, go rev - el, ye Cu - pids, the day is your own.
 schwärmt, A - mo - ret - ten, nun schwärmt, A - mo - ret - ten, und bleibt uns ge - neigt.

cresc. *f* rev - el, go rev - el, ye Cu - pids, ye Cu - pids, the day is your own.
 schwär-met, nun schwär-met, nun schwärmt, A - mo - ret - ten, und bleibt uns ge - neigt.

f

SIT

The Triumphant Dance (Siegestanz)

15*Allegro maestoso*

The musical score is written for piano in 3/4 time. It consists of five systems of music, each with a grand staff (treble and bass clef). The tempo is marked *Allegro maestoso*. The score includes various dynamic markings: *f* (forte) at the beginning, *dim.* (diminuendo) in the second system, *mf* (mezzo-forte) in the second system, *p* (piano) in the second system, *f* (forte) in the third system, *tr* (trill) in the third system, *p* (piano) in the fourth system, *tr* (trill) in the fourth system, *mf* (mezzo-forte) in the fifth system, and *f* (forte) in the fifth system. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and trills. The key signature has one flat (B-flat).

First system of musical notation. The treble clef staff features a trill (tr) on a G note in the first measure. The bass clef staff has a dynamic marking of *dim.* (diminuendo) in the fourth measure. The music consists of eighth and sixteenth notes with various accidentals.

Second system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The bass clef staff has a forte (*f*) dynamic marking in the final measure. The system includes various musical notations such as slurs and accents.

Third system of musical notation. The treble clef staff features a crescendo (*cresc.*) and fortissimo (*ff*) dynamic marking. The bass clef staff continues the musical progression with various notes and rests.

16

Scene II — The Cave
(Felsenhöhle—Die Zauberin)

Lento

Fourth system of musical notation, starting with measure 16. The treble clef staff has a forte (*f*) dynamic marking. The system includes a large slur over a series of notes in the treble staff and various musical notations in the bass staff.

17

Fifth system of musical notation, starting with measure 17. The treble clef staff has a forte (*f*) dynamic marking. The system includes various musical notations such as slurs and accents.

Sixth system of musical notation. The treble clef staff begins with a pianissimo (*pp*) dynamic and includes a trill (tr) in the fourth measure. The bass clef staff has a crescendo (*cresc.*) and fortissimo (*ff*) dynamic marking. The system includes various musical notations such as slurs and accents.

SORCERESS (ZAUBERIN)

*p*Wayward sis-ters,
*Düst're Schwestern,*you that fright
*Schreck-ge - stalt!*The
*Ihr*lone - ly tra-vel-ler by night,
*quält den Ein-sam-en im Wald.*Who like dis - mal ra - vens
*Fliegt an Un - glücks-tod - es -*cry - ing Beat the win-dows of the dy - ing,
*- stät - te Ra-ben-gleich ums Ster - be - bet - te.**f*
Ap - pear, appear at my
*Er - scheint, erscheint meinem*call,
*Ruf,*and
*dann*share in the fame Of a mis-chief shall
teilt - ihr den Ruhm, Und verbrennet die

make all Car - thage flame. Ap-pear, ap -
Stadt, Di - dos Kö - - nig - tum. Erscheint, er -

FIRST WITCH

- pear, ap-pear, ap-pear! Say, beldam, say, what's thy will?
- scheint, erscheint, er-scheint! Sag Al-te, sag, was soll'n wir tun?

più animato

18

Cue: - what's thy will? - was soll'n wir tun?

Allegro

Harm's our de - light and mis - chief all our skill, harm's our de - light and
Tod un-ser Glück kein Un - heil lässt uns ruhn, Tod un-ser Glück, kein

Harm's our de - light and mis - chief all our skill, harm's our de - light
Tod un-ser Glück kein Un - heil lässt uns ruhn, Tod un-ser Glück,

Harm's our de - light and mis - chief all our skill, harm's our de - light and
Tod un-ser Glück kein Un - heil lässt uns ruhn, Tod un-ser Glück, kein

Harm's our de - light and mis - chief all our skill, harm's our de - light
Tod un-ser Glück kein Un - heil lässt uns ruhn, Tod un-ser Glück,

Allegro

Harm's our de - light and mis - chief all our skill, harm's our de - light
Tod un-ser Glück kein Un - heil lässt uns ruhn, Tod un-ser Glück,

mis - chief all — our skill, — and mis - chief, mis - chief all our skill.
 Un - heil lässt uns ruhn, kein Un - heil, Un - heil lässt uns ruhn.

— and mis - chief all our skill, and mis - chief, mis - chief all our skill.
 — kein Un - heil lässt uns ruhn, kein Un - heil, Un - heil lässt uns ruhn.

mis - chief all our skill, and mis - chief, mis - chief, mis - chief all our skill.
 Un - heil lässt uns ruhn, kein Un - heil, Un - heil, Un - heil lässt uns ruhn.

— and mis - chief all — our skill, and mis - chief all our skill.
 — kein Un - heil lässt uns ruhn, kein Un - heil lässt uns ruhn.

19

SORCERESS (ZAUBERIN)

p
 The Queen of Car - thage, whom we hate, As we do
 Kar - tha - gos Her - rin, sehr ver - hasst, Wie al - le

fp

all in — pros - p'rous state, Ere sun - set shall most
 Fro - hen — uns zur Last, Vor A - bend nichts ihr

wretch - ed prove, Depriv'd of fame, of life and
 ü - brig blieb, Zerstört ihr Ruhm, ihr Le - ben, ih - re

cresc. *f* *cresc.*

20

Molto allegro

CHORUS. (CHOR)

love.
Lieb!

f *sempre staccato*

Ho ho ho ho ho ho ho ho ho ho ho
 Ho ho ho ho ho ho ho ho ho ho ho

f *sempre staccato*

Ho ho ho ho ho ho ho ho ho ho ho!
 Ho ho ho ho ho ho ho ho ho ho ho!

f *sempre staccato*

Ho ho ho ho ho ho ho ho ho ho ho!
 Ho ho ho ho ho ho ho ho ho ho ho!

f *sempre staccato*

Ho ho ho ho ho ho ho ho ho ho ho
 Ho ho ho ho ho ho ho ho ho ho ho

Molto allegro

f *sempre staccato*

p

ho ho ho ho ho ho ho ho ho ho ho!
 ho ho ho ho ho ho ho ho ho ho ho!

p

Ho ho ho ho ho ho ho ho ho ho ho!
 Ho ho ho ho ho ho ho ho ho ho ho!

p

ho! ho! ho ho ho ho ho ho ho ho ho ho
 ho! ho! ho ho ho ho ho ho ho ho ho ho

p

ho ho ho ho ho ho ho ho ho ho ho!
 ho ho ho ho ho ho ho ho ho ho ho!

p

Ho ho ho ho ho ho ho ho ho ho ho
 Ho ho ho ho ho ho ho ho ho ho ho

p

ho ho ho ho ho ho ho ho ho ho ho ho ho ho!
 ho ho ho ho ho ho ho ho ho ho ho ho ho ho!
 ho ho ho ho ho ho ho ho ho ho ho ho ho ho!
 ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

21

FIRST WITCH (ERSTE HEXE)

cresc.

Ru - in'd ere the set of sun? Tell us, tell us,
 Heut schon eh' die Son - ne sinkt? Sag uns, sag uns,

SECOND WITCH (ZWEITE HEXE)

Tell us,
 Sag uns,

sf *cresc.*

SORCERESS (ZAUBERIN)

p

How_ shall this be done? The Tro-ian Prince, you know is bound by
 Wie_ uns das ge - lingt. Ae - ne - as wur - de aus - ge - sandt Vom

tell us, how_ shall this be done?
 sag uns, wie_ uns das ge - lingt.

f *p*

fate to seek I - tal - ian ground. The Queen and he — are now in chase —
 Schicksal nach I - tal - iens Land. Mit Di - do jagt — er jetzt im Wald —

22

FIRST WITCH

Hark! hark!
 Horch! horch!

the cry — comes on a - pace.
 Wie der lust' - ge — Hornruf schallt!

SORCERESS
(ZAUBERIN)

But when they've done, my trus-ty elf, — In form of Mer-cu-ry him-
 Sind sie zu - rü-ck, Du, treu Gespenst, — Als Hermes ihm ent-ge - gen-

- self, As sent from Jove, shall chide his stay, And
 - rennst, Von Zeus ge - sandt, triffst Du ihn dort, Und

risoluto *cresc.* *f*
 charge him sail to - night with all his fleet a -
 schickst ihn A - bends mit der gan - zen Flot - te

23 p. 37. 21 bars solo and duet
 Molto allegro

CHORUS (CHOR)

mf *cresc.* *sempre stacc.*
 - way. Ho ho ho ho ho ho ho ho
fort. Ho ho ho ho ho ho ho ho

mf *sempre stacc.* *cresc.*
 Ho ho ho ho ho ho ho ho
 Ho ho ho ho ho ho ho ho

mf *cresc.*
 Ho ho ho ho ho
 Ho ho ho ho ho

mf *sempre stacc.*
 Ho ho ho ho ho ho ho ho
 Ho ho ho ho ho ho ho ho

Molto allegro

mf *sempre stacc.* *cresc.*

The image shows a page from a musical score for 'The Song of the Sea' by Samuel Coleridge. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The music is in 4/4 time and the key signature has one flat (B-flat). The vocal parts are written on staves with lyrics underneath. The piano accompaniment is written on a grand staff (treble and bass clef). The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics are in English and consist of a series of 'ho' and 'ho!' notes, suggesting a hymn or a song of praise. The page is numbered 7 in the top right corner.

[illegible]

SECOND WITCH
(ZWEITE HEXE)

But ere we this per - form, We'll con - jure for a
Doch eh' wir die - ses tun, Er - heb' sich Sturmwind

But ere we this per - form, We'll con - jure for a storm,
Doch eh' wir die - ses tun, Er - heb' sich Sturmwind nun, -

storm, -
nun, -

But ere we this per - form, we'll
Doch eh' wir die ses tun, Er

But ere we this per - form, we'll con - jure for a
Doch eh' wir die ses tun, Er - heb' sich Sturmwind

con - jure for a storm, we'll con - jure for a storm, we'll
- heb' sich Sturm - wind nun, Er - heb' sich Sturmwind nun, Er -

storm, -
nun, -

we'll con -
Er - heb' -

1. con - jure for a storm.
- heb' sich Sturmwind nun.

2. storm.
nun.

To mar their hunt - ing
Ver - der - bet ih - ren

- - jure for a storm. But storm. To
- sich Sturmwind nun. Doch nun. Ver -

sport, to mar their hunt-ing sport And drive
Sport, ver - der - bet ih - ren Sport, Und trei

mar their hunt-ing, mar their hunt-ing sport And drive
der - bet ih - ren Sport, ja, ih - ren Sport, Und trei

bet sie 'em back to
nach Hau - se

bet sie 'em back to
nach Hau - se

court, and drive
fort und trei

court, and drive
fort und trei

1. 'em, drive 'em back to court. To court.
bet sie nach Hau - se fort. Ver - fort. 2. court.
court. fort.

1. 'em, drive 'em back to court. court.
bet sie nach Hau - se fort. fort.

Cue:— And drive 'em back to court — Und treibet sie nach Hause fort

Andante

CHOR HINTER DER SZENE.
CHORUS BEHIND THE SCENES.

pp

- ed cell, pre - pare,
- chen Gruft voll - bracht

pp

- ed cell, pre - pare,
- chen Gruft voll - bracht

pp

- ed cell, pre - pare,
- chen Gruft voll - bracht

pp

- ed cell,
- chen Gruft

p

In our deep vault - ed cell the charm we'll pre - pare, Too
In der heim - li - chen Gruft das Werk sei voll - bracht Zu

p

In our deep vault - ed cell the charm we'll pre - pare, Too
In der heim - li - chen Gruft das Werk sei voll - bracht Zu

p

In our deep vault - ed cell the charm we'll pre - pare, Too
In der heim - li - chen Gruft das Werk sei voll - bracht Zu

p

In our deep vault - ed cell the charm we'll pre - pare, Too
In der heim - li - chen Gruft das Werk sei voll - bracht Zu

Andante

p

pp Echo *p* *pp* Echo *p*

too dread - ful a prac - tice, too
zu schreck-lich vol - len - den, zu

too dread - ful a prac - tice, too
zu schreck-lich vol - len - den, zu

too dread - ful a prac - tice, too
zu schreck-lich vol - len - den, zu

too dread - ful a prac - tice, too
zu schreck-lich vol - len - den, zu

dread - ful a prac - tice, too dread - ful
schreck-lich vol - len - den, zu schreck-lich

dread - ful a prac - tice, too dread - ful
schreck-lich vol - len - den, zu schreck-lich

dread - ful a prac - tice, too dread - ful
schreck-lich vol - len - den, zu schreck-lich

dread - ful a prac - tice, too dread - ful
schreck-lich vol - len - den, zu schreck-lich

pp Echo *cresc.* Echo

dread - ful a prac - tice for
 schreck - lich vol - len - den für

dread - ful a prac - tice for
 schreck - lich vol - len - den für

dread - ful a prac - tice for
 schreck - lich vol - len - den für

dread - ful a prac - tice for
 schreck - lich vol - len - den für

a prac - tice for this o - pen air.
 vol - len - den für son - ni - ge Luft.

a prac - tice for this o - pen air.
 vol - len - den für son - ni - ge Luft.

a prac - tice for this o - pen air.
 vol - len - den für son - ni - ge Luft.

a prac - tice for this o - pen air.
 vol - len - den für son - ni - ge Luft.

cresc. Echo f Echo mf

26

p

this o - pen air. - ed cell,
son - ni - ge Luft. - chen Gruft,

p

this o - pen air. - ed cell,
son - ni - ge Luft. - chen Gruft,

p

this o - pen air. - ed cell,
son - ni - ge Luft. - chen Gruft,

p

this o - pen air. - ed cell,
son - ni - ge Luft. - chen Gruft,

mf

In our deep vault - ed cell the
In der heim - lich - en Gruft, das

mf

In our deep vault - ed cell the
In der heim - lich - en Gruft, das

mf

In our deep vault - ed cell the
In der heim - lich - en Gruft, das

mf

In our deep vault - ed cell the
In der heim - lich - en Gruft, das

mf

p Echo *mf*

cresc. *mf*

pre - pare, Too dread-ful a
voll - bracht, Zu schrecklich vol -

cresc. *mf*

pre - pare, Too dread-ful a
voll - bracht, Zu schrecklich vol -

cresc. *mf*

pre - pare, Too dread-ful a
voll - bracht, Zu schrecklich vol -

cresc. *mf*

pre - pare, Too dread-ful a
voll - bracht, Zu schrecklich vol -

f

charm we'll pre - pare, Too dread-ful a prac-tice
Werk sei voll - bracht, Zu schrecklich vol - len - den

f

charm we'll pre - pare, Too dread-ful a prac-tice
Werk sei voll - bracht, Zu schrecklich vol - len - den

f

charm we'll pre - pare, Too dread-ful a prac-tice
Werk sei voll - bracht, Zu schrecklich vol - len - den

f

charm we'll pre - pare, Too dread-ful a prac-tice
Werk sei voll - bracht, Zu schrecklich vol - len - den

f *Echo*

Echo

prac - tice for this o - pen - air.
 - len - den für son - ni - ge Luft.

prac - tice for this o - pen air.
 - len - den für son - ni - ge Luft.

prac - tice for this o - pen air.
 - len - den für son - ni - ge Luft.

prac - tice for this o - pen air.
 - len - den für son - ni - ge Luft.

dim.
 for this o - pen - air.
 für son - ni - ge Luft.

for this o - pen air.
 für son - ni - ge Luft.

for this o - pen air.
 für son - ni - ge Luft.

for this o - pen air.
 für son - ni - ge Luft.

mf *p* Echo

(Echotanz der Furien)

Allegro vivace

Allegro vivace (Lento al Parton)

Orchestra behind the scenes

Piano

The musical score is written for two main parts: "Orchestra behind the scenes" and "Piano". The tempo is marked "Allegro vivace" with a sub-marking "(Lento al Parton)". The key signature is one flat (B-flat) and the time signature is 4/4. The score consists of eight systems of staves. The first system shows the Orchestra and Piano parts. The Piano part begins with a forte (*f*) dynamic. The second system continues the Piano part with a piano (*p*) dynamic. The third system shows the Piano part with a forte (*f*) dynamic. The fourth system shows the Piano part with a piano (*p*) dynamic. The fifth system shows the Piano part with a forte (*f*) dynamic. The sixth system shows the Piano part with a piano (*p*) dynamic. The seventh system shows the Piano part with a piano (*p*) dynamic. The eighth system shows the Piano part with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clef). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various dynamics and articulations:

- System 1:** Treble staff has a *pp* (pianissimo) marking. The bass staff has a *cresc.* (crescendo) marking.
- System 2:** Treble staff has a *f* (forte) marking. The bass staff has a *cresc.* (crescendo) marking.
- System 3:** Treble staff has a *pp* (pianissimo) marking. The bass staff has a *p* (piano) marking.
- System 4:** Treble staff has a *p* (piano) marking. The bass staff has a *p* (piano) marking.
- System 5:** Treble staff has a *pp* (pianissimo) marking. The bass staff has a *cresc.* (crescendo) marking.
- System 6:** Treble staff has a *f* (forte) marking. The bass staff has a *cresc.* (crescendo) marking.
- System 7:** Treble staff has a *p* (piano) marking. The bass staff has a *f* (forte) marking.
- System 8:** Treble staff has a *f* (forte) marking. The bass staff has a *f* (forte) marking.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece of music.

STAND

Act II

49

Ritornelle

Akt II

29

Allegretto

Piano

Scene—The Grove. Enter Aeneas, Dido, Belinda and their train.

Szene—Die Schlucht, Aeneas, Dido, Belinda, und Gefolge.

Allegretto

BELINDA

p

Thanks to these lone - some, lone-some vales, These de - sert, de - sert hills and dales,
 Dank Dir Du Einsam-keit, Ein-sam - keit, Tä - ler und Hü-gel ver - las-sen so weit,

p

Thanks to these lone - some, lone-some vales, These de - sert, de - sert hills and dales,
 Dank Dir Du Einsam-keit, Ein-sam - keit, Tä - ler und Hü-gel ver - las-sen so weit,

p

Thanks to these lone - some, lone-some vales, These de - sert, de - sert hills and dales,
 Dank Dir Du Einsam-keit, Ein-sam - keit, Tä - ler und Hü-gel ver - las-sen so weit,

p

Thanks to these lone - some, lone-some vales, These de - sert, de - sert hills and dales,
 Dank Dir Du Einsamkeit, Ein-sam - keit, Tä - ler und Hü-gel ver - las-sen so weit,

BELINDA

So fair the game, so rich the sport, Di -
 So schön die Jagd, Beu - te - zu - gleich, Di -

- a - na's self might to these woods re - sort.
 - a - na selbst hat wohl hier ihr Be - reich.

cresc. *f*

So fair the game, so rich the sport, Di-
 So schön die Jagd, Beu - te zu - gleich, Di-

- a - - na's self might to these woods re - sort.
 - a - - na selbst hat wohl hier ihr Be - reich.

31

CHORUS. (CHOR)

p

So fair the game, so rich the sport, Di - a - na's -
 So schön die Jagd, Beu - te zu - gleich, Di - a - na

p

So fair the game, so rich the sport, Di-a-na's
 So schön die Jagd, Beu - te zu - gleich, Di-a-na

p

So fair the game, so rich the sport, Di - a - na's
 So schön die Jagd, Beu - te zu - gleich, Di - a - na

p

So fair the game, so rich the sport, Di-a-na's
 So schön die Jagd, Beu - te zu - gleich, Di-a-na

1 2 3

cresc.

self might to these woods re - sort. So fair the game,
 selbst hat wohl hier ihr Be - reich. So schön die Jagd,
cresc.

self might to these woods re - sort. So fair the
 selbst hat wohl hier ihr Be - reich. So schön die

cresc.

self might to these woods re - sort. So fair the game,
 selbst hat wohl hier ihr Be - reich. So schön die Jagd,
cresc.

self might to these woods re - sort. So fair the
 selbst hat wohl hier ihr Be - reich. So schön die

cresc.

f *dim.*

so rich the sport, Di - a - na's self might to these woods re - sort.
 Beu - te zu - gleich, Di - a - na selbst hat wohl hier ihr Be - reich.

f *dim.*

game, Di - a - na's self might to these woods re - sort.
 Jagd, Di - a - na selbst hat wohl hier ihr Be - reich.

f *dim.*

so rich the sport, Di - a - na's self might to these woods re - sort.
 Beu - te zu - gleich, Di - a - na selbst hat wohl hier ihr Be - reich.

f *dim.*

game, so rich the sport, Di - a - na's self might to these woods re - sort.
 Jagd, Beu - te zu - gleich, Di - a - na selbst hat wohl hier ihr Be - reich.

SIT

Andante con moto, non troppo lento)

2nd WOMAN (or DIDO) ZWEITE FRAU (oder DIDO)

pp molto legato

pp

Oft she vi - sits this lone mountain, oft she bathes her in — this foun - tain,
Oft an lie - ber Ber - ge — Stel - le, Oft be - sucht sie die - se — Quel - le, —

il basso sempre legato

p

oft she vi - sits this lone mountain, oft she bathes her in — this foun - tain,
Oft an lie - ber Ber - ge — Stel - le, Oft be - sucht sie — die - se Quel - le, —

legato

cresc.

Here, here — Ac - tæ - on met — his fate, here, here Ac -
Hier, hier — Ak - tä - on ging — zu Grund, hier, hier Ak -

-tæ - on_ met	his fate,	Pur- sued	_____	by_
-tā - on_ ging	zu Grund,	Es ris -	- - - -	- sen ihn

his— own— hounds, And af - ter, af - ter mor - tal wounds, and
sei - ne— Hun - de, Und end - lich nach der To - des - wun - de, Und

af - ter, af - - - ter mor - tal wounds Dis - co - - - ver'd too, too
end - lich nach _____ der To - des - wun - de, Zu - spät _____ war's für den

late, And af - ter, af - ter_ mor - - - tal wounds Dis-co - ver'd too, too
Fund. Und end - lich nach der_ To - - - des-wun-de, Zu-spät war's für den

late, here Ac-tæ - on met his fate.
Fund, Hier Ak-tä - on ging zu-Grund.

cresc.

f *p*

cresc.

f *tr* *>* *>*

p *dim.* *pp*

AENEAS

Be - hold, — up - on my bend - ing spear A mon - ster's head stands
 Sich hier — auf stark - em Lanz - en - schaft, Den E - ber - kopf im

mf

bleed - ing, with tush - es far ex - ceed - ing Those did Ven - us' — hunts - man
 Blu - te, Er ü - ber - traf an Mu - te Den einst Ve - nus — hin - ge -

DIDO

34

The skies are cloud - ed! Hark!
 Welch' Wol - ken - him - mel! Horch!

*tear.
rafft.*

f

Hark!
 horch!

How thun - - - - der
 das Grol - - - - len

rends — the mountain oaks a - sun - der!
Lässt — der Ei - chen Wip - fel rol - len!

ff

STAND

35 Allegro
BELINDA

Haste, haste to town, haste, haste, haste, haste, haste — to town, haste, haste, haste,
Schnell, schnell zur Stadt, schnell, schnell, schnell, schnell, schnell — zur Stadt, schnell, schnell, schnell

p

haste, This op - en field No shel - ter, this op - en field no shel - ter from the storm,
schnell, das off - ne Feld kein Schutzdach das off - ne Feld kein Schutzdach ge - gen Sturm

— the storm can yield, Haste, haste, haste, haste to town, haste, haste — to town, haste, haste, haste, haste, haste,
— gegen Sturmwind hält, Schnell, schnell, schnell, schnell zur Stadt, schnell, schnell — zur Stadt, schnell, schnell, schnell, schnell, schnell, schnell

to town.
zur Stadt.

CHORUS

Haste, haste to town, haste,
Schnell, schnell zur Stadt schnell

Haste, haste to town,
Schnell, schnell zur Stadt,

Haste, haste to town, haste,
Schnell, schnell zur Stadt, schnell,

Haste, haste to
Schnell, schnell zur

haste, haste, haste to town, haste, haste, haste,
schnell, schnell, schnell, schnell, schnell zur Stadt, schnell, schnell, schnell,

haste, haste to town, haste, haste, haste to town, haste,
schnell, schnell, schnell, schnell, schnell zur Stadt, schnell,

haste, haste, haste to town, haste,
schnell, schnell, schnell, schnell, schnell zur Stadt, schnell,

town, haste, haste, haste, haste to town,
Stadt, schnell, schnell, schnell, schnell, schnell zur Stadt,

haste, This o - pen field no shel - ter, This o - pen field no
schnell, das off - 'ne Feld kein Schutz-dach, das off - 'ne Feld kein

haste to town, haste, haste, This o - pen field no shel - ter, This
schnell zur Stadt, schnell, schnell, das off - 'ne Feld kein Schutz-dach, das

haste to town, This o - pen field no shel - ter, This o - pen field no
schnell zur Stadt, das off - 'ne Feld kein Schutz-dach, das off - 'ne Feld kein

haste, haste to town, This o - pen field no shel - ter, This
schnell, schnell zur Stadt, das off - 'ne Feld kein Schutz-dach, das

shel - ter from the storm, the storm can yield, haste, haste,
Schutz-dach ge - gen Sturm, ge-gen Sturm wind hält, schnell, schnell,

o - pen field no shel - ter from the storm, the storm can yield, haste, haste to
off - 'ne Feld kein Schutz-dach ge - gen Sturm, den Sturm ent hält, schnell, schnell zur

shel - ter from the storm, the storm can yield, haste,
Schutz-dach ge - gen Sturm, den Sturm ent hält, schnell,

o - pen field no shel - ter from the storm can yield, Haste
off - 'ne Feld kein Schutz-dach ge - gen Sturm ent hält, Schnell

haste, haste to town, haste, haste to town, haste, haste,
 schnell, schnell zur Stadt, schnell, schnell zur Stadt, schnell, schnell,

town, haste, haste, haste haste to town, haste, haste to town, haste, haste to
 Stadt, schnell, schnell, schnell, schnell zur Stadt, schnell, schnell zur Stadt, schnell schnell zur

haste, haste, haste to town, haste, haste to town, haste, haste,
 schnell, schnell, schnell, schnell zur Stadt, schnell, schnell zur Stadt, schnell, schnell,

haste, haste, haste, haste, haste,
 schnell, schnell, schnell, schnell, schnell, schnell,

cresc.
 haste, haste, haste, haste to town.
 schnell schnell, schnell, schnell zur Stadt.

cresc.
 town, haste, haste, haste, haste to town.
 Stadt, schnell, schnell, schnell, schnell zur Stadt.

cresc.
 haste, haste, haste, haste to town.
 schnell, schnell, schnell, schnell zur Stadt.

cresc.
 haste, haste, haste, haste, haste, haste to town.
 schnell, schnell, schnell, schnell, schnell, schnell zur Stadt.

511

Stay, Prince, and
Halt Fürst! und

a tempo libero
f

mf

hear great Jove's command, He summons thee this night a - way. To-
hör Zeus' Wort zu Dir: Heut' Nachtmusst Du fort von hier. Heut'
AENEAS

To-night?
Heut nacht?

-night thou must forsake this land, The an-gry god will brook no lon - ger
Nacht musst Du vom Lan-de fort, Des Gottes Zorn gibt keinen Auf schub

stay. Jove com-mands thee waste no more In love's de-lights those
mehr. Zeus ver-bie-tet Dir für Lie-be-lei die Zeit zu

f
dim.

pre - cious hours Al - low'd by th' almighty power to gain the La - tian shore And
 nüt - zen ganz, Die gab die all - mächt'ge Kraft zur Fahrt nach La - tiums Strand Zer-

ruin'd Troy restore.
 störten Trojas Pfand.
 AENEAS

Jove's command shall be o-bey'd, To-night our an - chors shall be
 Zeus Be-feh-len gilt mein Leben Heut' Nacht lasst uns die Anker

(Spirit vanishes) (Gespenst verschwindet)

weigh'd. But ah! but ah!
 heben, Doch oh! doch oh!

p *sost.* 3

what language can I try, My in-jur'd Queento pa - ci-fy? No
 fänd Tröstung ich da zu, Wie bring die Kön'gin ich zur Ruh? Nicht

sost.

sooner she resigns her heart But from her arms — I'm forc'd to part:
 länger sie verschliesst ihr Herz, Doch von ihr reisst mich Trennungsschmerz:

How can so hard a fate be took? One nighten - joy'd, the next for -
 Wie grausam kannst du, Schicksal, sein? Nach schönster Nacht ist man al -

cresc. *p*

-sook! Yours bethe blame, yegods, for I o-bey your will, But with
 -lein! Ihr Götter, habt die Schuld, denn ich Ge-hor - che Euch doch viel

cresc. *f* *dim.*

more — ease could die, but with more, more ease — could die.
 lie - - ber stürb ich sicherlich, doch viel lie - ber stürb ich si - cher-lich.

p *pp*

arpeggiando un poco lento

Act III

Akt III

Scene—The Ships

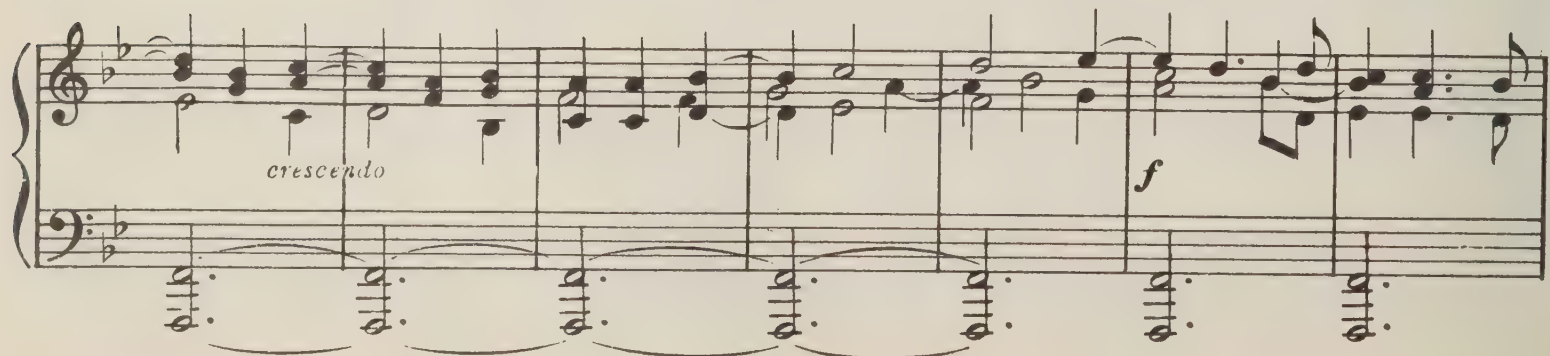
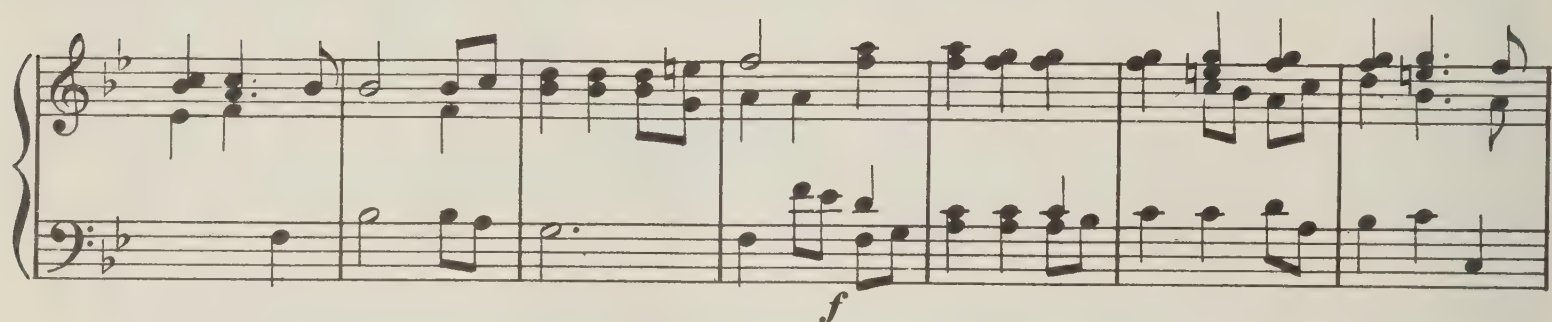
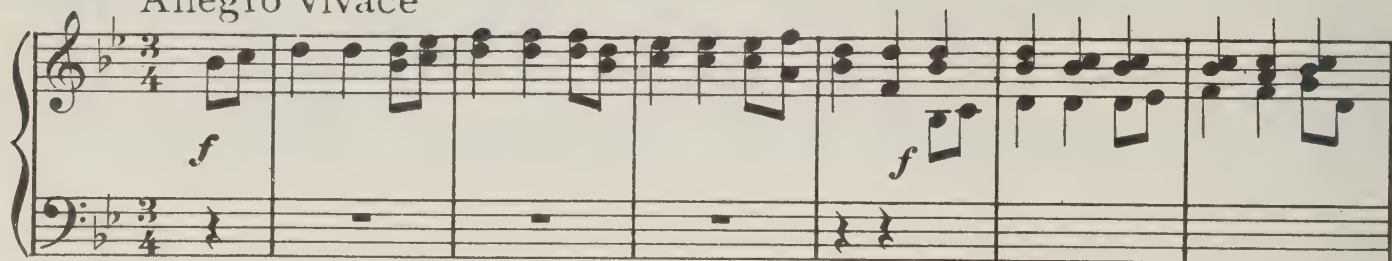
(Szene—Die Schiffe)

~~Scene~~

38

Allegro vivace

PIANO



SAILOR (MATROSE) **39**

Come a - way, fel-low sai-lors, come a - way, Your an - chors be
 Kommt an Bord, ihr Ma - tro - sen kommt an Bord, Die An - ker wir

weigh - ing, Time and tide will ad - mit no - de - lay - ing; Take a
 hie - ren, Zeit und Flut lässt uns län - ger nicht blie - wen; Sagt ver -

booz-y short leave of your nymphs on the shore, And si - lence their
 dammt kurz leb - wohl Eu-ren Nym - phen am Land, Um - fasst ih - re

mourn - ing With vows of re - turn - ing, But nev - er in - tend - ing to
 Mie - der, ver - sprecht ihr kommt wie - der, Auch wenn Ihr nie wie - der - seht

vis - it them more, no, nev - er in - tend - ing to vis - it them
 hier die - sen Strand, auch wenn Ihr nie wie - der - seht hier die - sen

more, no, nev-er, no, nev-er in - tend - ing to — vi - sit them
Strand, auch wenn ihr nie wie - der - seht, wie - der - seht hier die - sen

more.
Strand.
CHORUS (CHOR) **40**

f Come a - way, fel - low sai - lers, come a -
Kommt an Bord, ihr Ma - tro - sen, kommt an

mf Come a - way, fel - low sai - lers, come a - way, come a - way, come a -
Kommt an Bord, ihr Ma - tro - sen, kommt an Bord, kommt an Bord, kommt an

f Come a - way, fel - low sai - lers, come a - way, come a -
Kommt an Bord, ihr Ma - tro - sen, kommt an Bord, kommt an

mf Come a - way, fel - low sai - lers, come a - way, come a -
Kommt an Bord, ihr Ma - tro - sen, kommt an Bord, kommt an

mf *cresc.*

f - way, your an - chors be weigh - ing, Time and tide will ad - mit no de -
Bord, die An - ker wir hie - ven Zeit und Flut lässt uns län - ger nicht

f - way, your an - chors be weigh - ing, Time and tide — will ad - mit no de -
Bord, die An - ker wir hie - ven Zeit und Flut lässt uns län - ger nicht

f - way, your an - chors be weigh - ing, Time and tide will ad - mit no de -
Bord, die An - ker wir hie - ven Zeit und Flut lässt uns län - ger nicht

f - way, your an - chors be weigh - ing, Time and tide will ad - mit no de -
Bord, die An - ker wir hie - ven Zeit und Flut lässt uns län - ger nicht

dim.

-lay - ing; Take a booz - y short_ leave of your nymphs on the shore, And
 blie - wen. Sagt ver - dammt kurz leb wohl Eu - ren Nym - phen am Land Um - *dim.*

-lay - ing; Take a booz - y short_ leave of your nymphs on the shore, And
 blie - wen. Sagt ver - dammt kurz leb wohl Eu - ren Nym - phen am Land Um - *dim.*

-lay - ing; Take a booz - y short_ leave of your nymphs on the shore, And
 blie - wen. Sagt ver - dammt kurz leb wohl Eu - ren Nym - phen am Land Um - *dim.*

-lay - ing; Take a booz - y short_ leave of your nymphs on the shore, And
 blie - wen. Sagt ver - dammt kurz leb wohl Eu - ren Nym - phen am Land Um -

dim.

p

si - lence their mourn - ing with vows of re - turn - ing, But nev - er in -
 -fasst ih - re Mie - der Ver - spricht ihr kommt wie - der, Auch wenn ihr nie

p

si - lence their mourn - ing with vows of re - turn - ing, But nev - er in -
 -fasst ih - re Mie - der Ver - spricht ihr kommt wie - der, Auch wenn ihr nie

p

si - lence their mourn - ing with vows of re - turn - ing, But nev - er in -
 -fasst ih - re Mie - der Ver - spricht ihr kommt wie - der, Auch wenn ihr nie

p

si - lence their mourn - ing with vows of re - turn - ing, But nev - er in -
 -fasst ih - re Mie - der Ver - spricht ihr kommt wie - der, Auch wenn ihr nie

-tend-ing to vi - sit them more, No, nev - er in - tend-ing to vi - sit them
wie - der-seht hier die - sen Strand, Auch wenn ihr nie wie - der - seht hier die - sen

-tend-ing to vi - sit them more, No, nev - er in - tend-ing to vi - sit them
wie - der-seht hier die - sen Strand, Auch wenn ihr nie wie - der - seht hier die - sen

-tend-ing to vi - sit them more, No, nev - er in - tend-ing to vi - sit them
wie - der-seht hier die - sen Strand, Auch wenn ihr nie wie - der - seht hier die - sen

-tend-ing to vi - sit them more, No, nev - er in - tend-ing to vi - sit them
wie - der-seht hier die - sen Strand, Auch wenn ihr nie wie - der - seht hier die - sen

more, no, nev - er, no, nev - er in - tend - ing to vi - sit them more.
Strand, auch wenn ihr nie wie - der - seht, wie - der - seht hier die - sen Strand.

more, no, nev - er, no, nev - er in - tend - ing to vi - sit them more.
Strand, auch wenn ihr nie wie - der - seht, wie - der - seht hier die - sen Strand.

more, no, nev - er, no, nev - er in - tend - ing to vi - sit them more.
Strand, auch wenn ihr nie wie - der - seht, wie - der - seht hier die - sen Strand.

more, no, nev - er, no, nev - er in - tend - ing to vi - sit them more.
Strand, auch wenn ihr nie wie - der - seht, wie - der - seht hier die - sen Strand.

SIT ON Your seat

Sailors' Dance (Matrosentanz)

41 Allegretto pesante

f *repeat p*

repeat only

42

(The Sorceress and Witches come forward)

1st WITCH (ERSTE HEXE)

SORCERESS (ZAUBERIN)

See, see the flags and streamers curl - ing,
Sieh, Sieh die Flag-gen, Wimpel weh - en,

An-chors weigh-ing, sails un -
An-ker hoch, die Se - gel

p

cresc.

Phoe-be's pale de-lud - ing beams Gild-ing o'er de-keit-ful streams. (ZWEITE HEXE)
Phoe-be's blas-ser Mor-gen-strahl Gol - den färbt die Was-ser fahl. 2nd WITCH

-furl-ing!
steh - en

Our plot has took,
Der Plan ge - lang,

dim.

f

E-lis - sa's ru-in'd! ho— ho ho! ho ho ho ho ho
 E-lis - sas En-de! ho— ho ho!

The Queen's forsook! ho— ho ho! ho ho! ho ho ho ho ho
 Di - do ver-sank. ho— ho ho!

ho! E - lis - sa's ru-in'd! ho ho! ho ho! ho ho ho ho ho ho
 ho E - lis - sas En-de! ho ho! ho ho!

ho! E-lis - sa's ru-in'd! ho ho! ho ho! ho ho ho ho ho
 ho E-lis - sas En de! ho ho! ho ho!

ho! Our plot has took, our plot has took, The Queen's forsook! ho ho! ho ho! ho
 Der Plan ge - lang, der Plan ge - lang Di - do versank! ho ho! ho ho!

ho! Our plot has took, The Queen's forsook! ho ho! ho ho! ho ho ho
 ho! Der Plan ge lang Di - do versank! ho ho! ho ho!

ho! E-lis - sa's ru-in'd! ho ho! ho ho ho ho ho ho! ho ho ho ho!
 ho! E-lis - sas En de! ho ho! ho ho ho ho ho ho! ho ho ho ho!

ho! E - lis - sa's ru-in'd! ho ho! ho ho ho ho ho ho ho ho!
 ho! E - lis - sas En de! ho ho! ho ho ho ho ho ho ho ho!

p

Our next mo - tion Must be to storm her
Un - ser Stre - ben Muss sein im Sturm Ae -

p legato

p

lov - er on the o - cean, Our next mo - tion Must be to
- ne - as Unheil zu we - ben, Un - ser Stre - ben Muss sein im

f

storm her lov - er on the o - cean. From the ru - in of
Sturm Ae - ne - as Unheil zu we - ben. Aus dem Un - glück der

o - thers our plea - sures we bor - row; E - lis - sa bleeds to -
an - dern Ver - gnü - gen wir bor - gen, E - lis - sa stirbt heut

-night, E - lis - sa bleeds to - night And Car - thage flames tomorrow!
nacht, E - lis - sa stirbt heut nacht, Kar - tha - go flammt schon morgen.

WAIT

72
44

Cue:- And Carthage flames tomorrow - *Karthago flammt schon morgen*

CHORUS (CHOR)

Allegro

De-struc-tion's our de-light, De-light our great-est sor-row, E-lis-sa dies to-
 Ver-nicht-ungs-freud' uns lacht, Die Lust er-füllt mit Sor-gen, E-lis-sa stirbt heut

De-struc-tion's our de-light, De-light our great-est sor-row, E-lis-sa dies to-
 Ver-nicht-ungs-freud' uns lacht, Die Lust er-füllt mit Sor-gen, E-lis-sa stirbt heut

De-struc-tion's our de-light, De-light our great-est sor-row, E-lis-sa dies to-
 Ver-nicht-ungs-freud' uns lacht, Die Lust er-füllt mit Sor-gen, E-lis-sa stirbt heut

De-struc-tion's our de-light, De-light our great-est sor-row, E-lis-sa dies to-
 Ver-nicht-ungs-freud' uns lacht, Die Lust er-füllt mit Sor-gen, E-lis-sa stirbt heut

-night, And Car-thage flames to-mor-row. Ho— ho— ho! ho—
 nacht, Kar - tha - go flammt' schon mor-gen. Ho ho ho! ho

-night, And Car-thage flames to-mor-row. Ho— ho— ho! ho—
 nacht, Kar - tha - go flammt' schon mor-gen. Ho ho ho! ho! ho

-night, And Car-thage flames to-mor-row. Ho— ho— ho! ho—
 nacht, Kar - tha - go flammt' schon mor-gen. Ho ho ho! ho

-night, And Car-thage flames to-mor-row. Ho— ho— ho! ho—
 nacht, Kar - tha - go flammt' schon mor-gen. Ho ho ho! ho! ho

cresc. *p*

ho — ho! E - lis - sa dies to - night, And Car - thage flames to - mor - row. De -
 ho — ho! E - lis - sa stirbt heut nacht, Kar - tha - go flammt schon mor - gen. Ver -

cresc. *p*

ho! E - lis - sa dies to - night, And Car - thage flames to - mor - row. De -
 ho E - lis - sa stirbt heut nacht, Kar - tha - go flammt schon mor - gen. Ver -

cresc. *p*

ho — ho! E - lis - sa dies to - night, And Car - thage flames to - mor - row. De -
 ho — ho! E - lis - sa stirbt heut nacht, Kar - tha - go flammt schon mor - gen. Ver -

cresc. *p*

ho — ho! E - lis - sa dies to - night, And Car - thage flames to - mor - row. De -
 ho — ho! E - lis - sa stirbt heut nacht, Kar - tha - go flammt schon mor - gen. Ver -

- struction's our de - light, De - light our great - est sor - row: E - lis - sa dies to -
 nich tungs freud'uns lacht, Die Lust er - füllt mit Sor - gen, E - lis - sa stirbt heut

- struction's our de - light, De - light our great - est sor - row: E - lis - sa dies to -
 nich tungs freud'uns lacht, Die Lust er - füllt mit Sor - gen, E - lis - sa stirbt heut

- struction's our de - light, De - light our great - est sor - row: E - lis - sa dies to -
 nich tungs freud'uns lacht, Die Lust er - füllt mit Sor - gen, E - lis - sa stirbt heut

struction's our de - light, De - light our great - est sor - row: E - lis - sa dies to -
 nich tungs freud'uns lacht, Die Lust er - füllt mit Sor - gen, E - lis - sa stirbt heut

- night, And Car - thage flames to - mor - row. Ho ho — ho! ho —
 nacht, Kar - tha - go flammt mor - gen. Ho ho — ho ho —

- night, And Car - thage flames to - mor - row. Ho ho — ho! ho — ho! ho —
 nacht, Kar - tha - go flammt mor - gen. Ho ho — ho ho —

- night, And Car - thage flames to - mor - row. Ho ho — ho! ho —
 nacht, Kar - tha - go flammt mor - gen. Ho ho — ho ho —

- night, And Car - thage flames to - mor - row. Ho ho — ho! ho —
 nacht, Kar - tha - go flammt mor - gen. Ho ho — ho ho —

ho — ho! E - lis - sa dies to - night, And Car - thage flames to - mor - row.
 ho — ho! E - lis - sa stirbt heut nacht, Kar - tha - go flammt schon mor - gen.

ho! E - lis - sa dies to - night, And Car - thage flames to - mor - row.
 ho! E - lis - sa stirbt heut nacht, Kar - tha - go flammt schon mor - gen.

ho — ho! E - lis - sa dies to - night, And Car - thage flames to - mor - row.
 ho — ho! E - lis - sa stirbt heut nacht, Kar - tha - go flammt schon mor - gen.

ho — ho! E - lis - sa dies to - night, And Car - thage flames to - mor - row.
 ho — ho! E - lis - sa stirbt heut nacht, Kar - tha - go flammt schon mor - gen.

(Dance of Witches and Sailors)
(Tanz der Hexen und Matrosen)

45 Allegro

First system of the musical score. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is marked with a forte 'f' dynamic. The melody in the treble staff features a series of eighth notes, with four 'A' marks above the first four measures. The bass staff provides a simple harmonic accompaniment with whole notes and half notes. The system concludes with a repeat sign and a first ending bracket.

Second system of the musical score. It continues the melody from the first system. The treble staff includes some grace notes and a repeat sign with first and second endings. The bass staff continues with its accompaniment. The system ends with a repeat sign and a first ending bracket.

Vivace

Third system of the musical score. The tempo changes to 'Vivace' and the time signature changes to 3/4. The melody in the treble staff is marked with a piano 'p' dynamic. The bass staff continues with its accompaniment. The system ends with a repeat sign and a first ending bracket.

Allegro con spirito

Fourth system of the musical score. The tempo changes to 'Allegro con spirito' and the time signature changes to 2/2. The melody in the treble staff is marked with a forte 'f' dynamic. The bass staff continues with its accompaniment. The system ends with a repeat sign and a first ending bracket.

Fifth system of the musical score. It continues the melody from the fourth system. The treble staff includes some grace notes and a repeat sign. The bass staff continues with its accompaniment. The system ends with a repeat sign and a first ending bracket.

Sixth system of the musical score. It continues the melody from the fifth system. The treble staff includes some grace notes and a repeat sign. The bass staff continues with its accompaniment. The system ends with a repeat sign and a first ending bracket.

46 (Enter Dido, Belinda & train) (*Dido, Belinda, und Gefolge*)

Andante

DIDO

Your
Ich

f *a tempo libero*

coun-sel all — is urg'd in vain:
kann auf Dei - nen Rat nich hören,

To earth and heaven I will com -
Him-mel und Erd' will ich be -

p

- plain, To earth and heaven why do I — call? Earth and heaven con-spire my
- schwören, Zu Erd' und Him - mel tönt mein Ruf Himmel und Erd' mein Un - glück

fall. To Fate I sue, of o-ther means be - reft, The on - ly re - fuge for the wretch - ed
schuf. Oh Tod, nur Du, da al - les mir zer - stört, Bist ein - zig Zuflucht, die mir noch ge -

BELINDA

See, Madam, where the Prince ap-pears, Such sor-row in his looks he bears, As would con-
Sich, Di-do, dort Ae-ne-as kommt, Die Trauer seines Blickes frommt Dir zur Er-

left.
- hört.

47

- vince you still he's true.
- kennt-nis: Er ist wahr.

AENEAS

p
What shall lost Ae-ne-as do?
Nun bin ich des Glück-es bar.

cresc. *p*
How, how, roy-al fair, shall I im-part the god's de-cree, and tell you
Wie, wie, Schönste Du, soll ich nach Zeus' Ge-bot Dir sa-gen, dass ich jetzt

pp

DIDO

f
Thus on the fa-tal banks of Nile weeps the de-zeit-ful
So, nach dem al-ten Sa-gen-wort, weint trü-ger-isch manch'

pp

we must part?
scheiden muss?

dim.

cro-co-dile, Thus hy-po-crites that mur-der act Make heaven and gods the
 Un-ge-heuer; Ich, Heuchler ken-ne den Ver-rat, Nun gib den Göt-tern

authors of the fact. By all that's good— no more! All that's
 al-le Schuld der Tat. Beim höch-sten Gott— ge-nug! Der höchste
 AENEAS

By all that's good—
 Beim höch-sten Gott—

good you have for-swore. To your promis'd em-pire fly,— And let for-
 Gott kennt dei-nen Trug Erreichst dein Zeil Du oh-ne Not,— Wirst Du ver-

dim.

48

- sa - ken Di - do die.
 - ges - sen Di - dos Tod.

In spite of Jove's com-mands I'll
 Ich tro-tze Zeus' Be-fehl,— ich

DIDO

stay, Of-fend the gods and Love o - bey.
 bleib' Und ganz mich Dein - er Lieb ver - schreib'

No, faith-less
 Nein, Du te -

man, thy course pur-sue. I'm now re - solv'd as well as you. No re -
 - trügst, Du musst nun gehn; Doch was ich will, das bleibt be - stehn. Und keine

cresc. *p*

- pen - tance shall re-claim The in - jur'd Di - do's slight - ed flame, For 'tis e -
 Reu - e ruf' zu-rück Ge-kränk-ten Herzens Lieb - es - glück, Es ist ge -

- nough, what - e'er you now de - cree, That you had once a
 nug, was Du auch jetzt be-schliesst, Dass Du ein-mal ge -

49

AENEAS

thought of leav - ing me. Let Jove say what he
 - dacht, dass Du mich fliehst. Trotz Zeus' Be-fehl: ich

DIDO

A-way, a-way! A-way, a-way! No, no, no, no, no,
 Fort, fort von mir! fort, fort von mir, Nein, nein, nein, nein, nein,

will, I'll stay.
 bleib' bei Dir.

No, no, I'll stay,
 Ich bleib' bei Dir,

No, no, I'll stay,
 ich bleib' bei Dir,

I'll stay, I'll stay,
 ich bleib' bei Dir,

no, a-way, a-way, a-way, a-way, To death I'll
 nein, fort, fort von mir, fort fort, von mir, fort, fort, Der Tod um-

I'll stay and Love o-bey,
 ich bleib' mein Lieb, bei Dir,

I'll stay and Love o-bey,
 ich bleib' mein Lieb, bei Dir,

I'll stay, I'll stay,
 ich bleib' ich bleib,

STAND

fly if long-er you de-lay, Away, a way! But
 fängt mich hier wenn länger Du noch saumst, fort, fort von mir! Ich
 (Exit Aeneas)

and Love o-bey, and Love o-bey.
 mein Lieb, bei Dir, mein Lieb, bei Dir.

Più lento

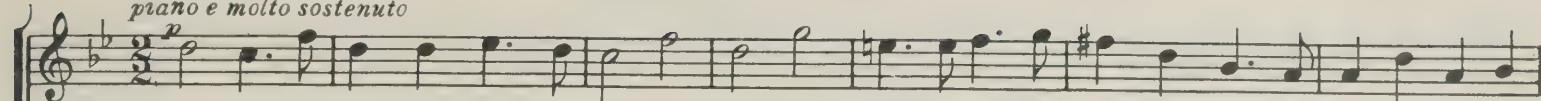
death, a-las! — I cannot shun: Death must come when he is gone.
 kann den Tod nicht mei-den: Er komm' zu mir nach sei-nem Scheiden.

dim. *pp*

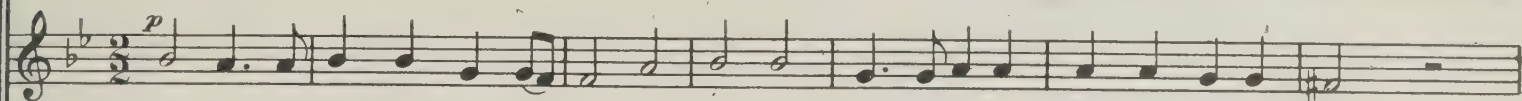
50 CHORUS (CHOR)

81

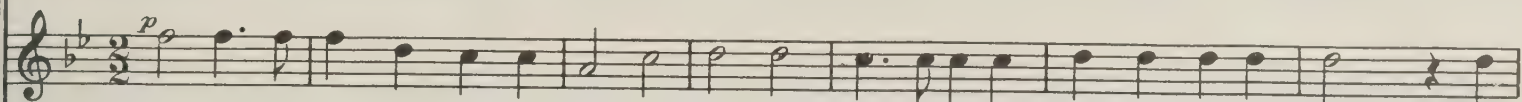
*Grave e largo
piano e molto sostenuto*



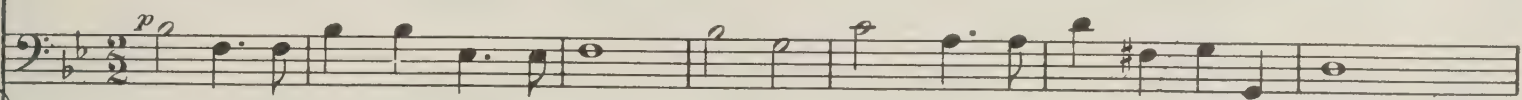
Great minds a-against themselves conspire, great minds, great minds, against, against themselves conspire, And shun the
Hoch - sinn sich selbst oft wi - der-steht, Hoch-sinn, Hoch-sinn sich selbst, sich selbst oft wi - der-steht, Und sieht den



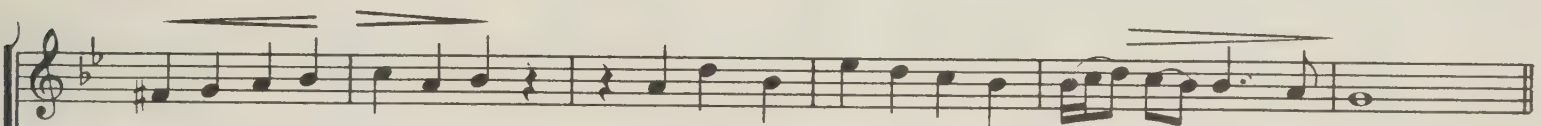
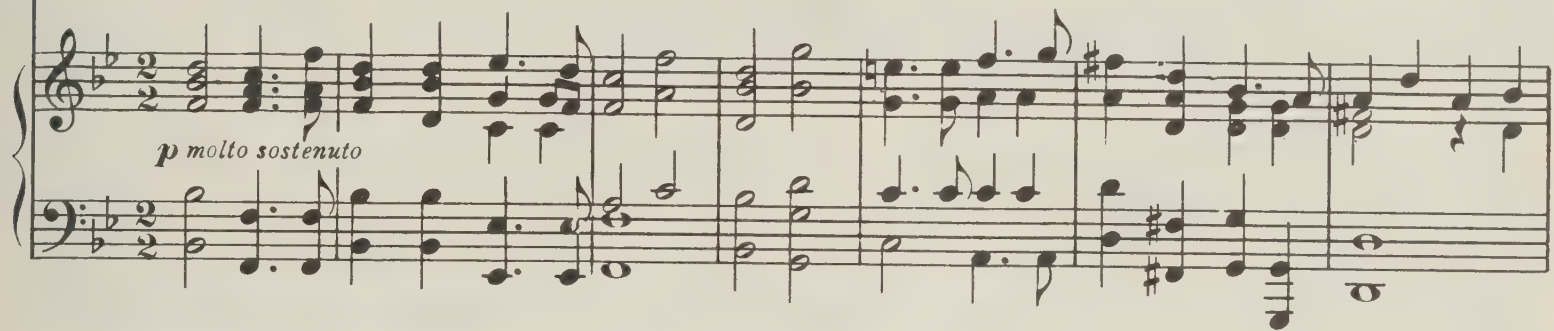
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Hoch-sinn sich selbst oft wi - der-steht, Hoch-sinn, Hoch-sinn sich selbst, sich selbst oft wi - der-steht,



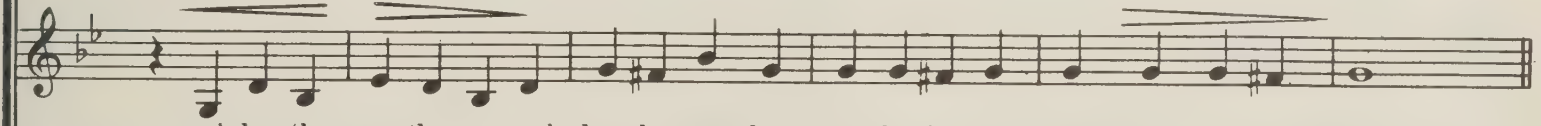
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Hoch-sinn sich selbst oft wi - der-steht, Hoch-sinn, Hoch-sinn sich selbst, sich selbst oft wi - der-steht, Und



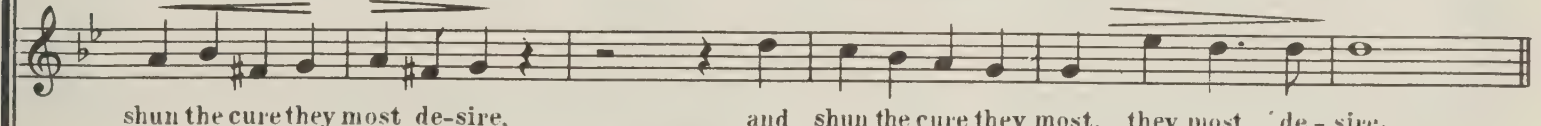
Great minds a-against themselves conspire, great minds, great minds, against themselves conspire,
Hoch-sinn sich selbst oft wi - der-steht, Hoch-sinn, Hoch-sinn sich selbst oft wi - der-steht,



cure they most, they most de-sire, and shun the cure they most de - sire, they most de - sire.
Weg nicht, der zum Hei-le geht, und sieht den Weg nicht der zum Heile, der zum Hei-le geht.



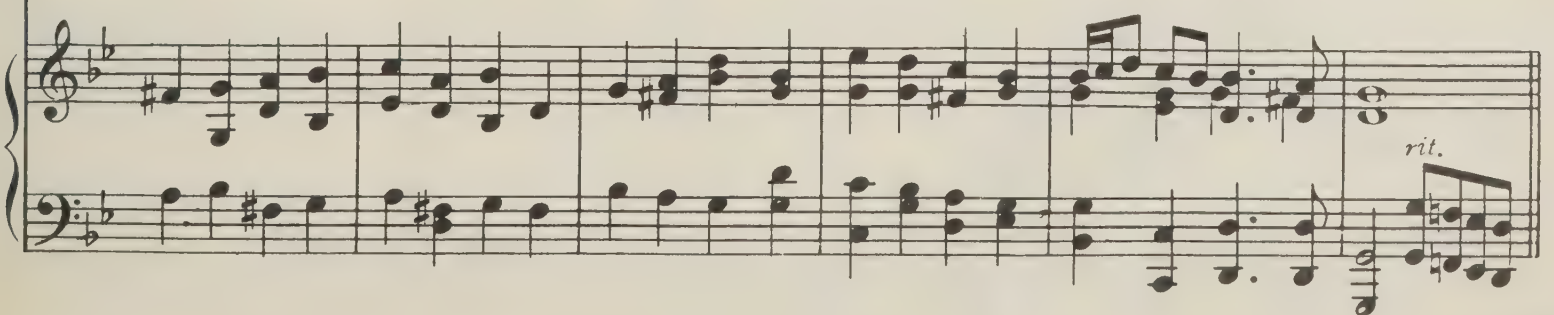
and shun the cure, the cure, and shun the cure they most de-sire, the cure they most de - sire.
Und sieht den Weg, nicht der zum Hei - le geht und sieht den Weg nicht der zum Hei - le geht.



shun the cure they most de-sire, and shun the cure they most, they most de - sire.
sieht den Weg des Hei - les nicht, Und sieht den Weg nicht der zum Hei - le geht.



And shun the cure they most de - sire, and shun the cure they most de - sire.
Und sieht den Weg des Hei - les nicht, den Weg nicht der zum Hei - le geht.



DIDO

p

Thy hand, Bel-in - da! dark - - - - - ness shades me, On thy
 Füh'r, mich, Bel-in - da! durch dunk - - - - - le Schat - ten, Lass mich

p arpeggiando sempre lento

bos - om let me rest, More I would, but death - in -
 ru - hen, lächelnd fast, Fühl' ich schon ein süß' - Er -

arpeggiando sempre più lento

cresc. *dim.*

-vades me Death is now a wel - come guest.
 - matten? Tod, sei mir will-komm'-ner Gast.

pp

52

When I am laid, am laid in
 Werd' ich ins Grab, ins Grab ge -

pp

earth, may my wrongs cre - ate no trou - ble, no trou - ble in thy
 - legt, schaff mein Lei - - - den nicht viel Kummer, viel Kummer Dei - nem

breast, When I am laid, am laid in earth, may my
Sinn, Werd' ich ins Grab, ins Grab ge - legt, schaff mein

wrongs cre - ate no trou - ble, no trouble in — thy breast. Re -
Lei - - den nicht viel Kum - mer, viel Kummer Dei - nem Sinn, Ge -

mem - ber me, re - mem - ber me, But ah! forget my
- denke mein, ge - denke mein, doch, ah! vergiss mein

fate, Re - member me, but ah! for - get my fate Re -
Los, ge - denke mein, doch ah! ver - giss mein Los, Ge -

53

- member me, re - member me, But ah! forget my
- denke mein, ge - denke mein. doch ah! vergiss mein

fate, Re - mem - ber me, but ah! ———— for - get my fate!
 Los, ge - denke mein, doch, ah! ———— ver - giss mein Los.

STAND

crise.

f *diminuendo sempre* *pp*

54 CHORUS (CHOR)
 Andante

p

With droop - ing wings, ye Cu - pids, come, with droop - - - ing wings, with droop - - -
 In sanft - em Flug, oh komm her ab in sanft - - - em, Flug, in sanft - - -

p

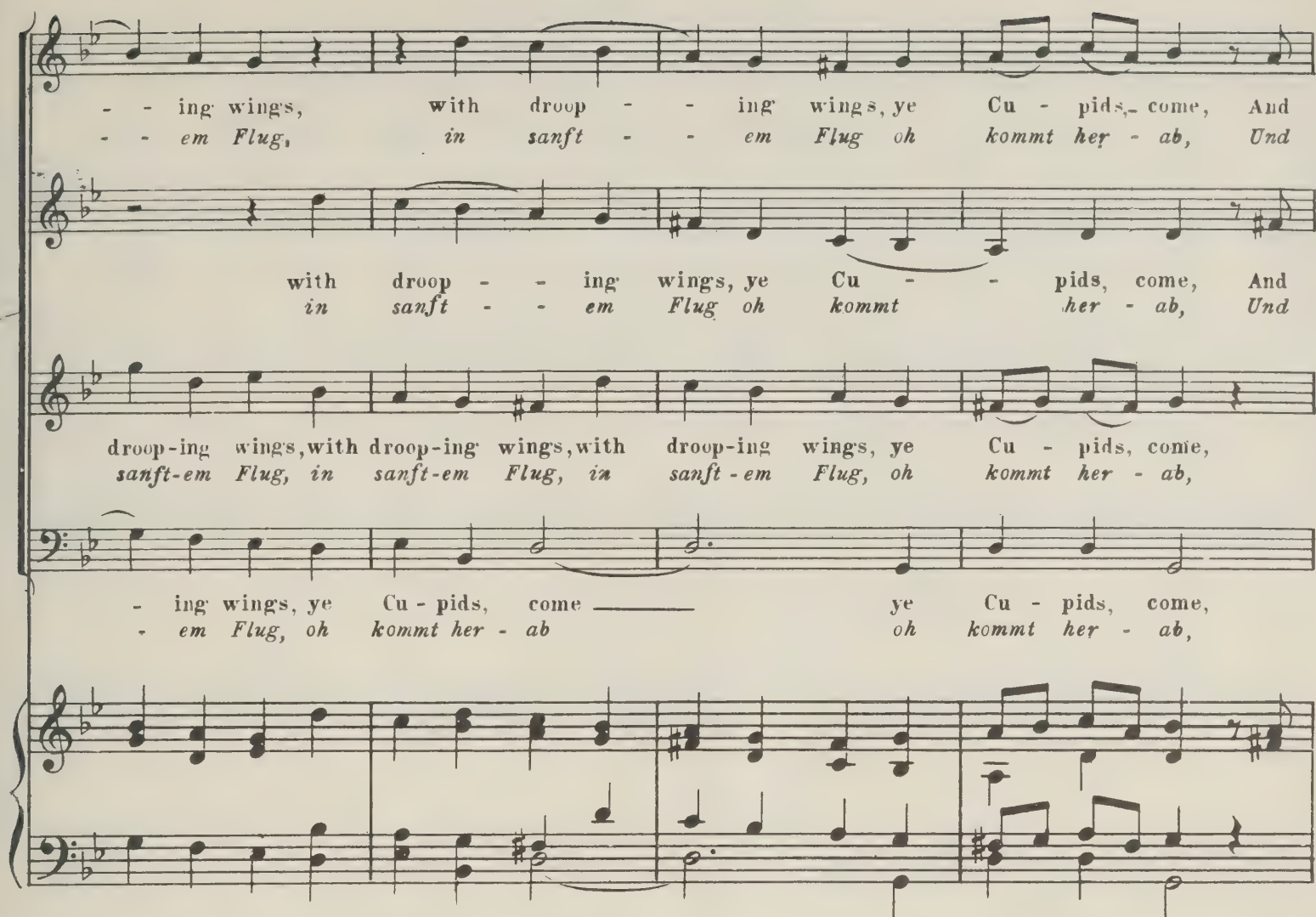
With droop - - ing wings, ye Cu - pids, come,
 In sanft - em Flug oh kommt her - ab,

p

With droop - ing wings, ye Cu - pids, come, With droop - - ing, drooping wings, with
 In sanft - em Flug oh kommt her - ab, In sanft - - em, sanftem Flug in

p

With droop - - ing wings, ye Cu - pids, come, With droop -
 In sanft - - em Flug oh kommt her - ab, In sanft -

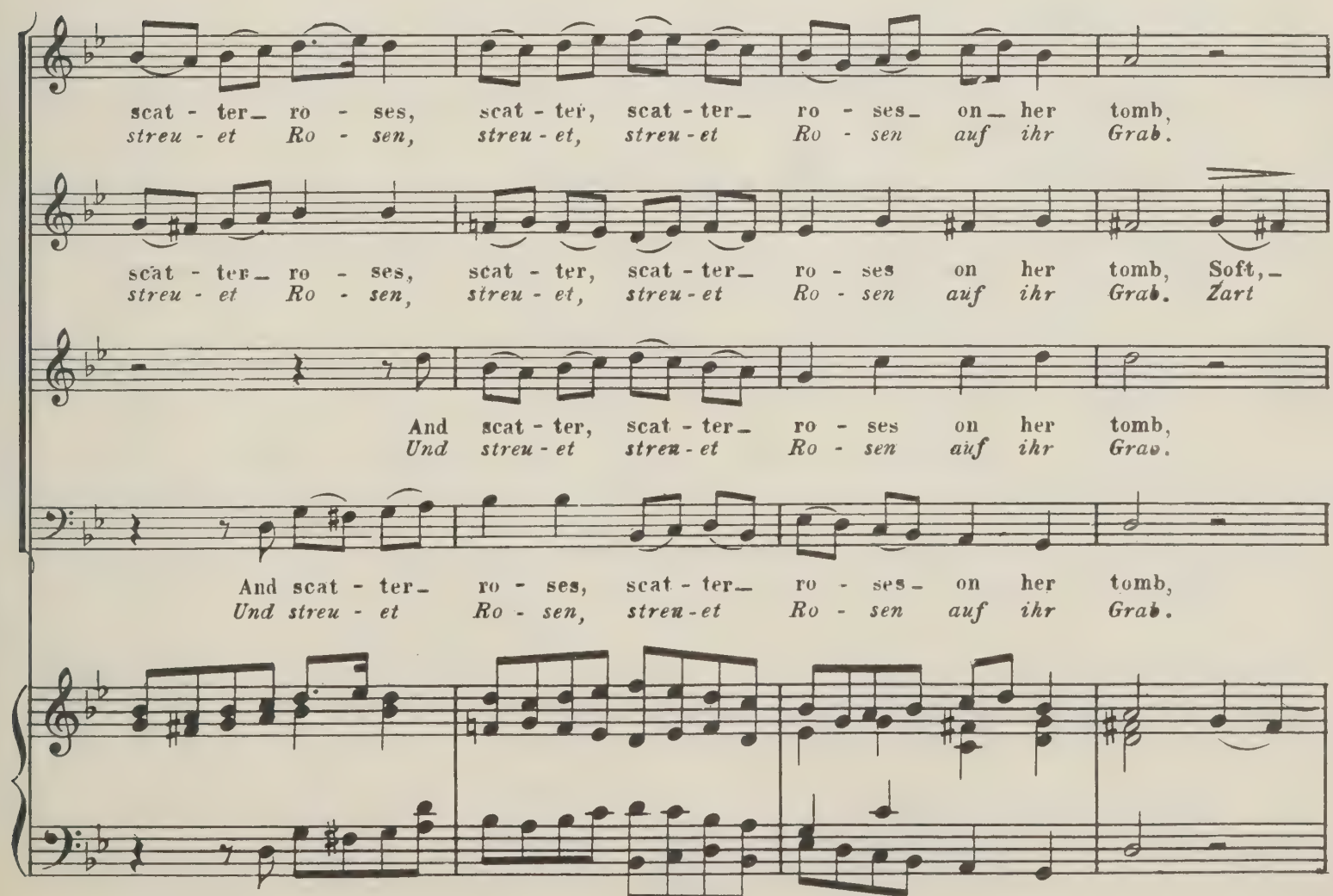


- - ing wings, with droop - - ing wings, ye Cu - pids, come, And
 - - em Flug, in sanft - - em Flug oh kommt her - ab, Und

with droop - - ing wings, ye Cu - pids, come, And
 in sanft - - em Flug oh kommt her - ab, Und

droop-ing wings, with droop-ing wings, with droop-ing wings, ye Cu - pids, come,
 sanft-em Flug, in sanft-em Flug, in sanft-em Flug, oh kommt her - ab,

- ing wings, ye Cu - pids, come — ye Cu - pids, come,
 - em Flug, oh kommt her - ab oh kommt her - ab,



scat - ter - ro - ses, scat - ter, scat - ter - ro - ses on her tomb,
 streu - et Ro - sen, streu - et, streu - et Ro - sen auf ihr Grab.

scat - ter - ro - ses, scat - ter, scat - ter - ro - ses on her tomb, Soft, -
 streu - et Ro - sen, streu - et, streu - et Ro - sen auf ihr Grab. Zart

And scat - ter, scat - ter - ro - ses on her tomb,
 Und streu - et streu - et Ro - sen auf ihr Grab.

And scat - ter - ro - ses, scat - ter - ro - ses on her tomb,
 Und streu - et Ro - sen, streu - et Ro - sen auf ihr Grab.

Soft, — soft — and gen - tle, soft, —
 Zart, zart - - - ihr Her - ze zart,

soft — and — gen - tle as — her heart, gen - tle as her — heart,
 zart und fein ihr Her - ze war, zart ihr Her - ze war,

Soft, — soft, — soft and gen - tle as her heart,
 Zart, zart, zart und fein ihr Her - ze war,

Soft, — soft — and gen - tle, soft, — soft —
 Zart und fein ihr Her - ze war, zart,

soft, — soft, — soft — and gen - tle as — her — heart, Keep here,
 zart zart zart und fein ihr Her - ze war, Und hier

soft, — soft, — soft and gen - tle, gen - tle — as — her — heart, Keep here,
 zart, zart, zart und fein ihr Her - ze war, Und hier

soft, — soft — and gen - tle — as her heart, Keep here,
 zart, zart und fein ihr Her - ze war, Und hier

soft, — soft, — soft — and gen - tle as her heart, Keep here,
 zart, zart, zart und fein ihr Her - ze war, Und hier

here your watch, keep here, here, keep- here - your-watch, and never, nev-er,
 hal - tet Wacht, und hier, hier, hier hal - tet Wacht, auf immer, im-mer,

here your watch, keep here, here, keep here your watch, and never, nev-er,
 hal - tet Wacht, und hier, hier, hier hal - tet Wacht, auf immer, im-mer,

here your watch, keep here, here, keep here - your watch, and never, nev-er,
 hal - tet Wacht, und hier, hier, hier hal - tet Wacht, auf immer, im-mer,

here your watch, keep here, here, keep here your watch, and never, nev-er,
 hal - tet Wacht, und hier, hier, hier hal - tet Wacht, auf immer, im-mer,

TIME

nev - er part, and never, never, nev - er, nev - er - part. With droop - part.
 im - mer-dar, auf immer, immer, im - mer, im - mer - dar. In sanft - dar.

nev - er part, and never, never, nev - er, nev - er part, part.
 im - mer-dar, auf immer, immer, im - mer, im - mer - dar. dar.

nev - er part, and never, never, nev - er, nev - er part. With part.
 im - mer-dar, auf immer, immer, im - mer, im - mer - dar. In dar.

nev - er part, and never, never, nev - er, nev - er part. part.
 im - mer-dar, auf immer, immer, im - mer, im - mer - dar. dar.

1. repeat *pp* 2.

repeat *pp*

repeat *pp*

repeat *pp*

repeat *pp*

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